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A TREATISE

ON

COUNTERPOINT, CANON

AND

FUGUE

BASED UPON THAT OF CHERUBINI

Frederick Arthur

BY THE

REV. SIR F. A. GORE OUSELEY, BART., M.A., MUS. DOC.

PROFESSOR OF MUSIC IN THE UNIVERSITY OF OXFORD

Oxford
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TO

JOHN STAINER ESQ., M.A., MUS. DOC.,

IN ACKNOWLEDGMENT OF MUCH VALUABLE AID

GIVEN IN THE PREPARATION OF THIS WORK FOR THE PRESS,

THE FOLLOWING PAGES ARE DEDICATED,

WITH EVERY AFFECTIONATE REGARD,

BY HIS OLD FRIEND

THE AUTHOR.

PREFACE.

THE present work is intended as a companion rather than a sequel to the author's "Treatise on Harmony."

There is a great difference of opinion in different countries as to the method and order in which Harmony, Counterpoint, Fugue, Form, and Musical Aesthetics should be studied. In Italy, for example, it has been (till quite recently) the custom to study Counterpoint first, then Fugue, then Harmony; whereas, in England, Harmony has always been taught before any other branch of the subject. But upon a careful consideration of the whole matter, it seems more reasonable to study Harmony and Counterpoint *simultaneously*. The principal reasons for adopting this course are stated in the body of this work, and both the author's Treatises have been written with a view to this method of treatment.

Many persons conceive that the restrictive rules of Simple Counterpoint are of no great value, inasmuch as they are never followed in all their rigour in the works of our best composers. But this opinion arises from an erroneous idea of the object which these rigorous restrictions are intended to attain. For a course of Elementary Counterpoint is chiefly useful, as giving facility in combining many melodies into one harmonious whole; as engendering habits of smooth part-writing, by successively vanquishing the various technical difficulties which ever stand in the way; and as making free composition comparatively easy afterwards by contrasting it with what must be acknowledged to be the drudgery of the earlier processes. By the careful study of Restricted Counterpoint the tyro acquires the use of the tools of his art; and without such drilling he will never have them well under his command. Let him then not grudge the labour he bestows on such exercises, for they will stand him in good stead at a later period of his progress in the art.

The student who has carefully mastered the elements of Counterpoint and Fugue, at the same time studying the laws of Harmony, is recommended to follow up this course by carefully setting out the Organ-Fugues of J. Sebastian Bach in open score, in the proper clefs, at the same time analysing their construction, and noting any peculiarities they may present. He will also find much benefit from the opposite process of condensing into an organ arrangement the open scores of good Motetts, Anthems, and Madrigals, by the best masters of the sixteenth and seventeenth centuries.

He will still have to learn Instrumentation, Form, and General Composition, before he can be said to have completed his musical studies.

The present work does not pretend to any great originality of design. The only advantage which the author hopes he has been able to secure in it, consists in the methodical arrangement of its various parts, and the character of the Examples with which it is illustrated.

Some apology is due for the size of the volume. It has indeed swelled to somewhat larger dimensions than was originally expected or intended. But this could not be avoided without sacrificing some of the best Examples at the end of the book, and such a sacrifice the author was loth to make.

March, 1869.

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THE PRINCIPLES
OF
COUNTERPOINT AND FUGUE.

CHAPTER I.

General Observations.

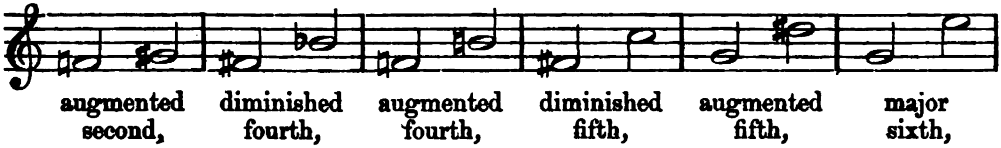
Reicha, in his excellent "Traité de Haute Composition Musicale" (vol i. p. 87), says :—"Les mots Contrepoint et Harmonie sont synonimes." This statement is surely incorrect; for although they are *correlative* terms, yet Harmony and Counterpoint *differ completely*, as shall be soon explained. The chief difference between the two consists in the point of view from which it is regarded. When we look at a piece of harmonized music from the *harmonic* point of view, we confine our attention to the *chords* of which it is composed, to their preparation, resolution, and derivation, as is explained in our "Treatise on Harmony." We look at each mass of harmony as it were *perpendicularly*, up and down the paper, referring each note of which it consists to its proper bass. But when we look at a piece of harmonized music from the *contrapuntal* point of view, we mostly direct our attention to the *melodies* of which each part should consist, to their combinations one with another, to their fitness for singing, and to their adaptability to further contrapuntal development. We look at these melodies as it were *horizontally*, along the paper, from left to right; and the harmonic derivation of the chords they may jointly produce is kept out of sight. The two aspects then of all harmonized music are perfectly distinct and complementary to each other. But, on the other hand, it is perfectly true that to a certain extent the one involves the other; for the preparation and resolution of discords according to the rules of harmony necessarily involve a progression of the parts, and thereby form melodies which are used concurrently, and therefore contrapuntally; while, at the same time, no combination of melodies for contrapuntal purposes can exist without forming chords (consonant and dissonant), which chords necessarily include harmonic considerations. Therefore Harmony and Counterpoint are, in one sense, intimately connected together.

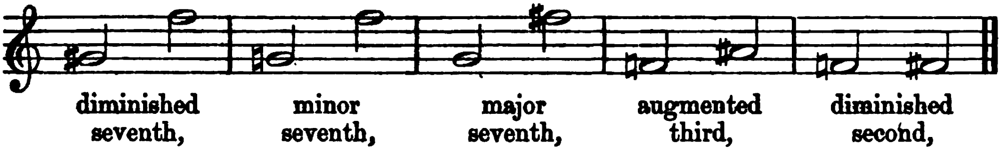
2. Counterpoint then may be called the "art of combining melodies." Such, at least, is a correct definition of it as it exists in modern times. And it is divided into two kinds, *Simple*, and *Double*. These must be considered in order, beginning with the former. Simple Counterpoint is divided into five species:—(1) Note against note; (2) Two notes to one; (3) Four notes to one; (4) Syncopated counterpoint; (5) Florid counterpoint. Of the subdivisions of Double Counterpoint we will speak hereafter.

3. The older writers on Counterpoint imposed very strict and rigid rules as to the employment of intervals, many of which rules were derived from the incomplete notions of harmony which were prevalent at that date; others had their origin in the imperfect scales in which ecclesiastical melodies had been composed before the introduction of harmony. In modern music, of course, most of these restrictions should

be modified or discarded. But still it will be a valuable exercise to the student of counterpoint to subject himself, in the first instance, to some at least of these old rules, as it will give him the habit of economizing his resources, and making the most of small materials; and then, when he comes afterwards to write in a freer style, he will have acquired a facility in the mechanism of the art of composition, not otherwise attainable. The rules in question will therefore now be laid down.

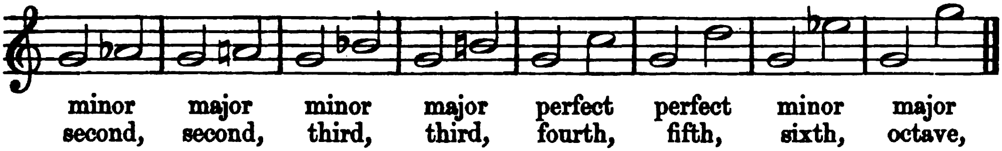
4. No melody may proceed by any of the following successive intervals—





except in certain rare cases, when the major sixth and augmented fourth are tolerated *ascending,* and the diminished seventh allowed *in descending only.*

The allowable progressions in melodies of this style, then, are—



and these may all be used either ascending or descending.

The case in which the augmented fourth is tolerated is in this progression—

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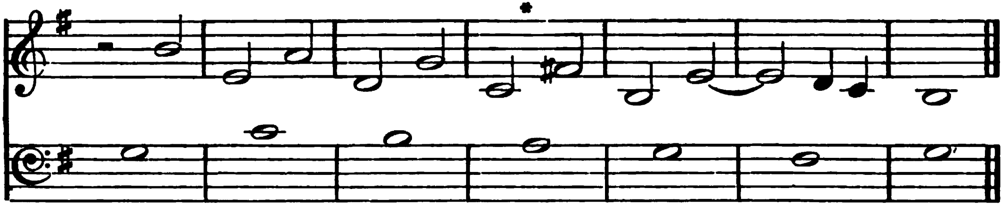

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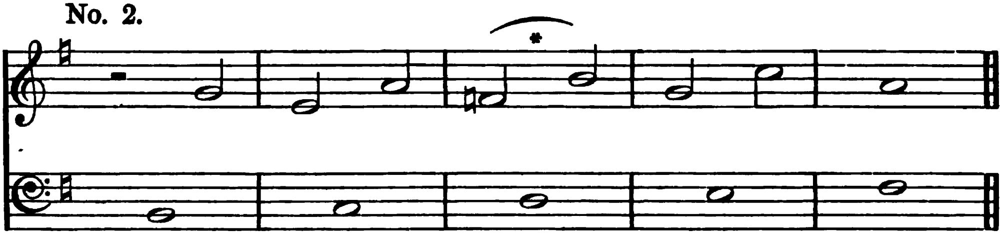

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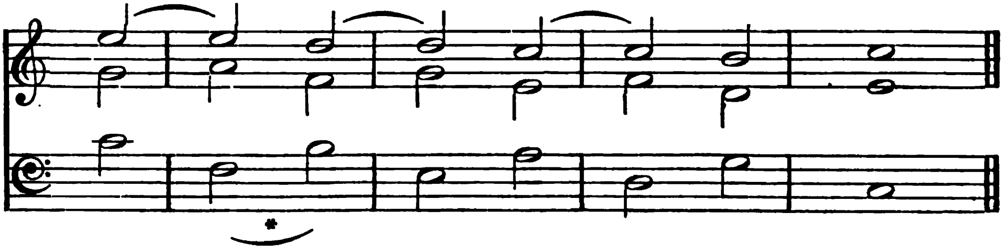
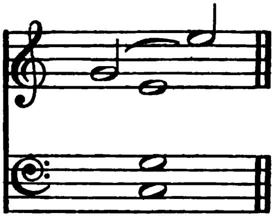
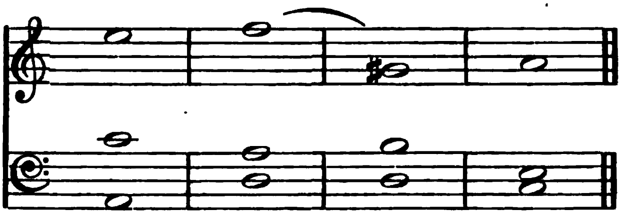


The case in which the ascending major sixth is tolerated is when all the other notes are stationary, and the harmony remains unaltered; thus—



The case in which the diminished seventh is allowed is when it is in the minor mode, and then only descending; thus—



5. The reason for the severity of these restrictions is, that counterpoint in this style is meant solely for vocal performance, and therefore only the easiest intervals are admitted.

NOTE.—The four vocal clefs now in use, viz. treble, alto, tenor, and bass, will be freely employed in this treatise, as every student of counterpoint ought to render himself thoroughly familiar with them. They are explained in the first chapter of our "Treatise on Harmony;" also, more completely, in Hullah's admirable "Treatise on the Stave." It will be very serviceable to the student to write out in what is called "short score" (i.e. two staves, treble and bass) the examples in this treatise, which will be given in "open score" and in their proper clefs.

CHAPTER II.

Of simple counterpoint of the first species, or "note against note," in two parts.

1. This is the most rigorous, difficult, and uninteresting of all counterpoints. And as the contrapuntal rules concerning concords and discords are observed without any mitigation in this most severe species, this appears to be the proper place for their enunciation.

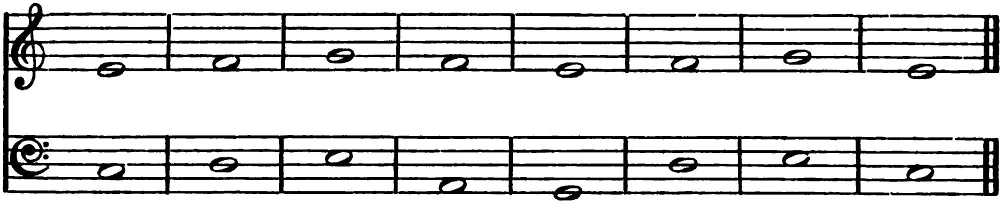
2. The only concords recognized in strict counterpoint are the perfect octave (or unison), the perfect fifth, the major and minor thirds, and the major and minor sixths.

3. The discords admitted are the second, the seventh, the ninth, and lastly the fourth, which in strict counterpoint is always treated as a discord.

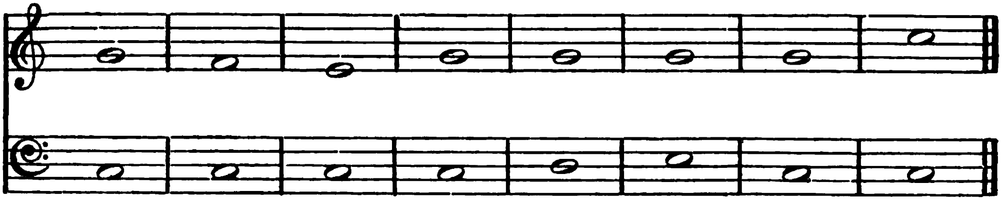
The diminished fifth, and the augmented fourth, can only be used in strict counterpoint as passing discords.

All these discords require preparation by one concord, and resolution on another (except when treated as passing chords, which never occur in the first species of counterpoint), as will be more fully shewn hereafter.

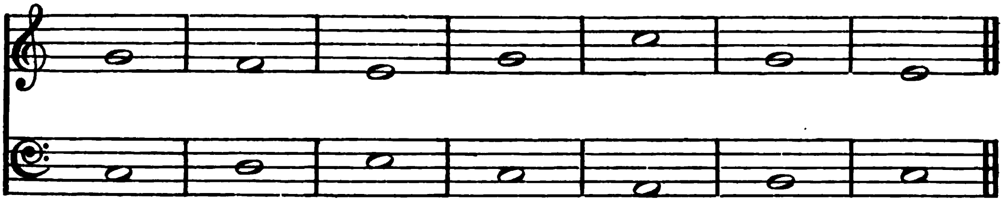
4. There are three kinds of motion:—similar, oblique, and contrary. Similar motion is, when two parts move upwards or downwards at the same time. Example—



Oblique motion is when one part moves and the other is stationary. Example—



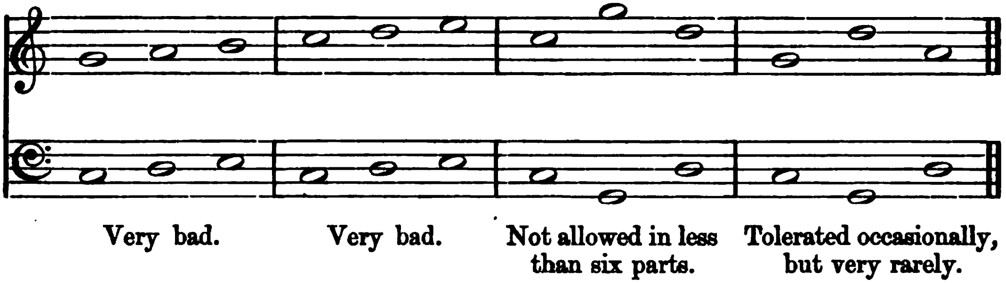
Contrary motion is when the parts proceed in opposite directions. Example—



Of these the last is by far the best, and should always be preferred where there is a choice left.

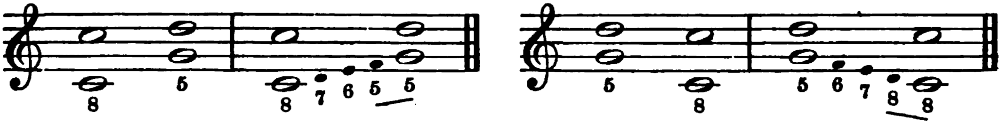
5. Two perfect concords of the same name must never succeed each other in two-part counterpoint. In other words, consecutive octaves and consecutive fifths are strictly forbidden. This rule is the most stringent of all, and admits of no relaxation, except that occasionally

fifths by contrary motion may perhaps be *tolerated;* though octaves never may, except in counterpoint of more than five parts, of which we shall have to speak hereafter. Examples—

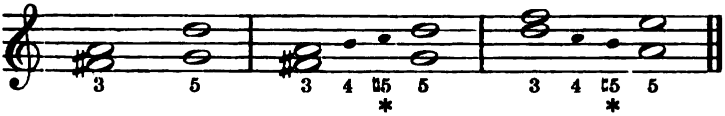

Very bad.
Very bad.
Not allowed in less than six parts.
Tolerated occasionally, but very rarely.

The student should beware, however, of availing himself of this licence of using fifths by contrary motion in the present species of counterpoint. The old writers always disallowed it.

6. It is forbidden to proceed to a perfect concord by similar motion, except when one of the parts moves only a semitone, and not even then if hidden consecutives are produced. For the ear or imagination of the hearer will supply intervening notes which are not actually sounded, and may thus produce the effect of consecutive octaves or fifths, even when not actually written. These imaginary octaves or fifths are called "hidden consecutives." For example—



When, however, one of the parts only moves a semitone, it may happen that the hidden fifth may be a *diminished* fifth, in which case hidden consecutives would not arise; thus—



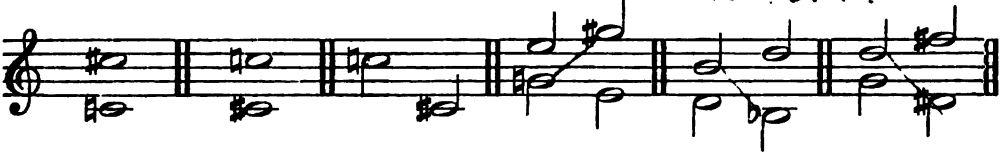
This would be tolerated.

But it is best to avoid even this licence in counterpoint of the first species in two parts.

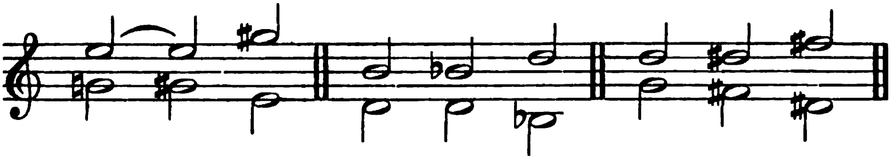
7. A long series of consecutive thirds or sixths produces a very monotonous effect. It is better not to have more than three in immediate succession; and these should be, if possible, alternately major and minor.

8. False relations are forbidden. By a false relation is meant the simultaneous, or immediately successive, sounding of a note of the same name, but accidentally altered pitch. Example—

[illegible]



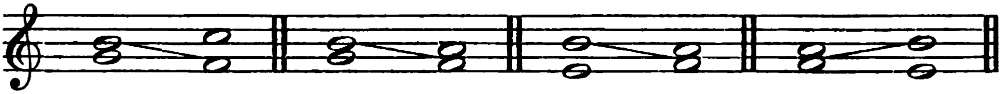
These false relations are avoided by altering one of the notes chromatically, as thus—



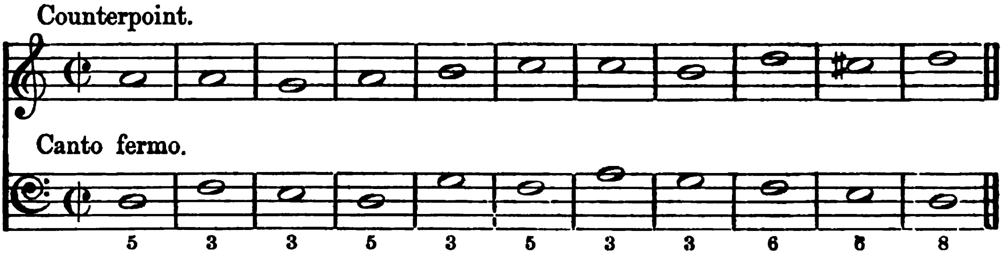
But in a really strict piece of counterpoint such cases will rarely, if ever, arise.

9. The augmented fourth or tritone is an interval peculiarly abhorrent to strict counterpoint. The old writers give a variety of rules

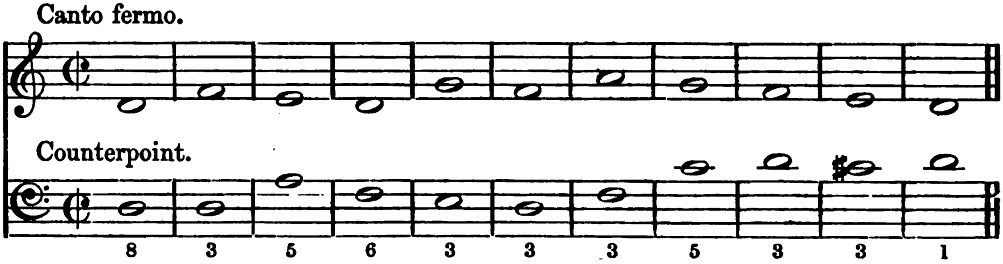
for its avoidance, regarding it in the light of a false relation. It is not allowed to exist between the upper note of one chord and the lower note of the next: for example, the following progressions are forbidden—



10. The first species of counterpoint is called "note against note," because every note of the "Canto fermo" (or *given melody*) is accompanied by one note only, of equal length, in the counterpoint added to it. Usually all the notes are semibreves. For example *—



or with the canto fermo given in the upper part, thus †—



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* From Fux, "Gradus ad Parnassum," fol., Vienna 1725, p. 47.

† Ibid. p. 48.

11. The first note of the counterpoint must be an octave to, or in unison with, the canto fermo; or, if the counterpoint be in the upper part, it may also begin with the fifth. t 3 In either case the concluding note must be either the unison or the octave. The last note but one of the canto fermo should always be a whole tone above the concluding note~~s~~, and the counterpoint should always rise to the final by a semitone.

12. The student will now take some of the subjects or melodies given at the end of this treatise, using each as a canto fermo, first in the lower, and then in the upper part, and adding counterpoints to them according to the rules laid down in this chapter.

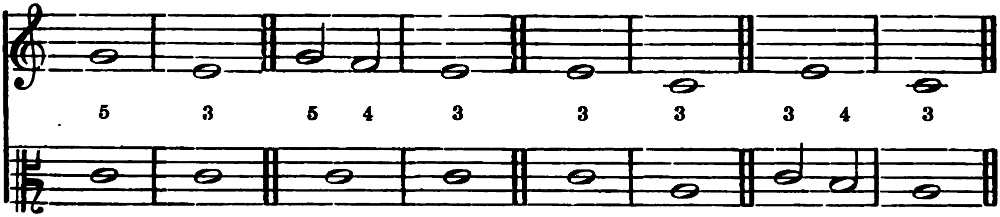
CHAPTER III.

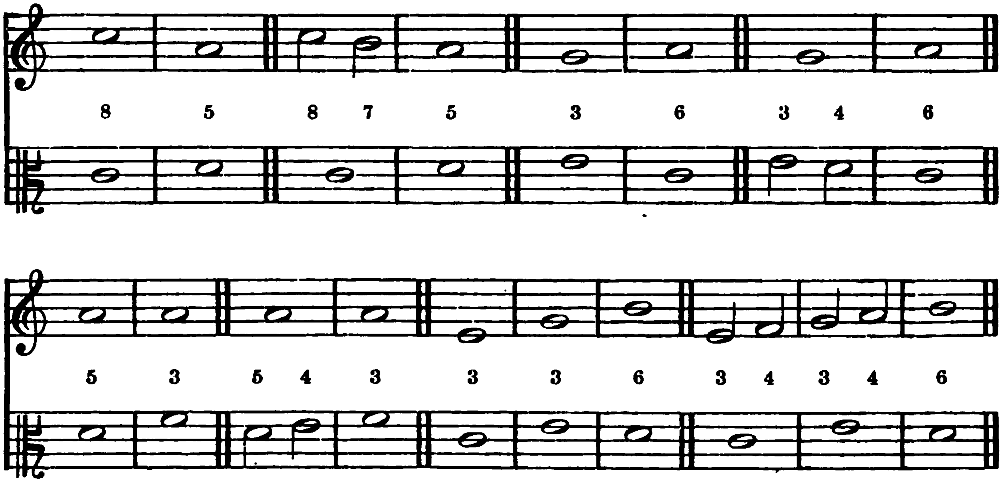
Second species. Two notes to one, in two parts.

1. This species of counterpoint is easier to manage than the last. In it there must be two minims in each bar, if the canto fermo consists of semibreves. In the last bar alone the counterpoint ends with a semibreve also. Every bar contains two beats, one down-beat, and one up-beat; or, as Cherubini and others name them, a strong or accented time, and a weak or unaccented time. They were respectively called "Thesis" and "Arsis" by Fux and the older contrapuntists.

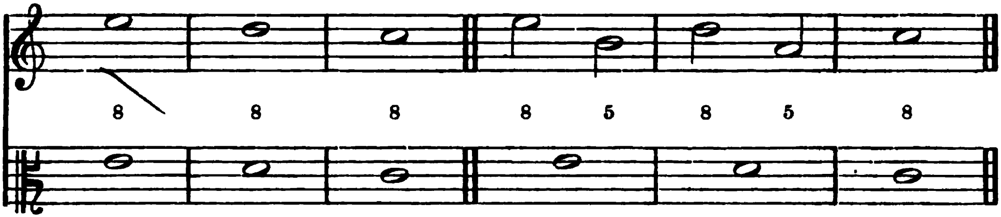
2. The down-beat must be a concord, except in certain cases which shall be explained hereafter. The up-beat may be either a concord or a discord. If a discord be thus placed, it must be preceded and followed by concords, and the melody must not proceed by a skip. Such discords are called "passing discords." Examples from Cherubini—

Note against note. Two notes to one.





3. Fux and others give a rule by which consecutive octaves and fifths between the "strong times" may be saved by allowing the counterpoint to skip an interval greater than a third, so as to come to the succeeding concord by contrary motion, the "weak time" in this case being also a concord; thus—

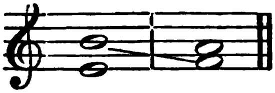
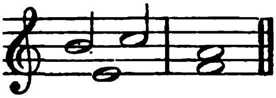


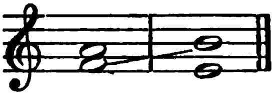
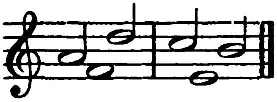
Faulty consecutives.

Said to be saved by this rule.

But not only are the octaves equally offensive when thus treated, but consecutive fifths also are created on the up-beats. This rule is therefore a bad one, and should be rejected by the student.

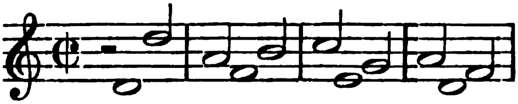
4. The false relation of the tritone, described in the preceding chapter, can be easily avoided in this species of counterpoint, thus—

False relation  avoided thus 

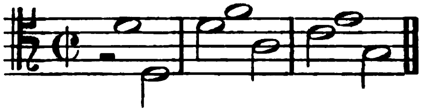
Another case  avoided thus 

5. The student is advised to avoid a skip of a minor sixth in this species of counterpoint, as it is less easy to sing than the other allowed intervals, and can be easily got rid of with two notes to one.

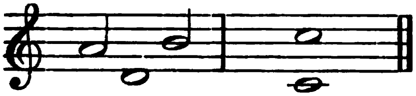
6. It is considered elegant to put a minim rest at the beginning of the first bar, letting the counterpoint commence at the up-beat; thus—



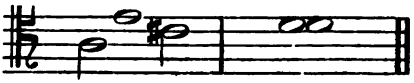
or



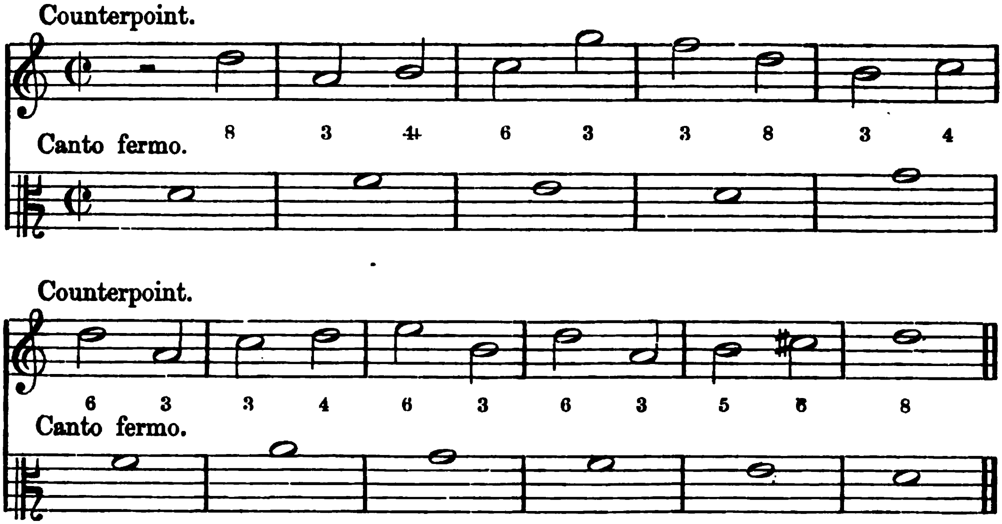
7. The correct way of terminating a counterpoint of this species, when in the upper part (supposing the canto fermo to fall to the final regularly by a whole tone), is by a fifth on the down-beat of the last bar but one, followed by a major sixth on the weak time, leading thus up to the octave of the final; thus—

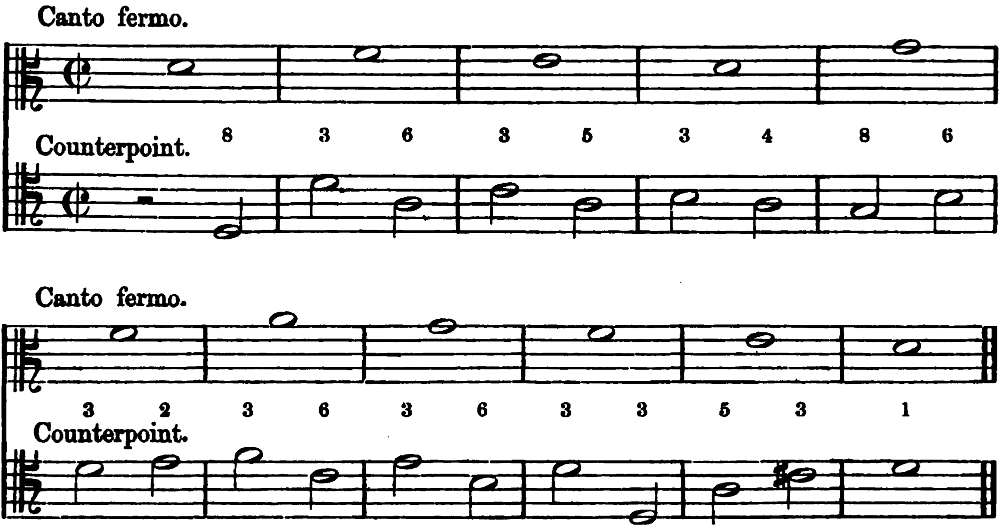


and if the counterpoint be in the lower part, it should properly have a fifth on the down-beat of the last bar but one, followed by a minor third on the weak time; thus—

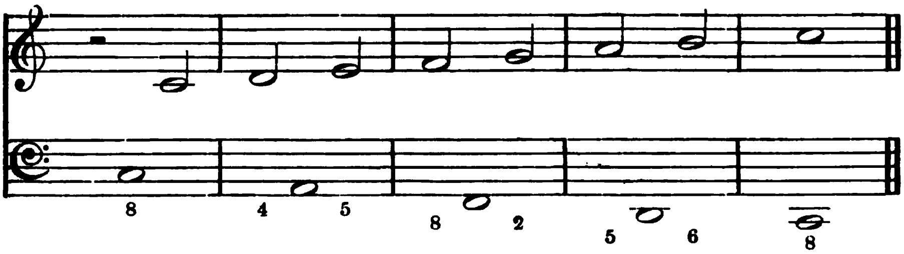


8. We will now give examples of this species—





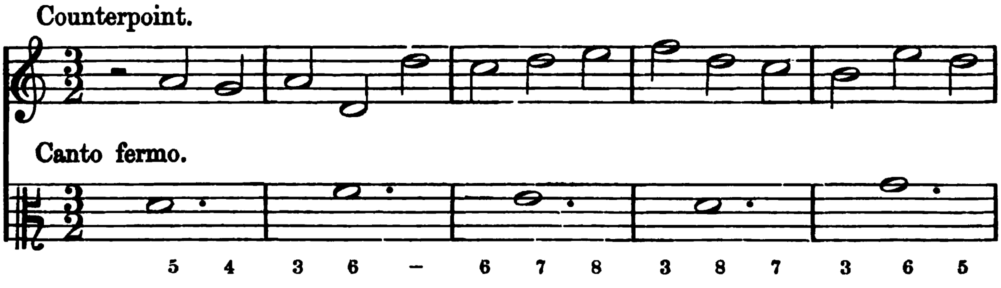
9. Sometimes, in order to secure a melodious flow of counterpoint, by licence, a discord may be introduced on the down-beat. In such a case, of course, the notes on the adjoining up-beats must be concords; thus—

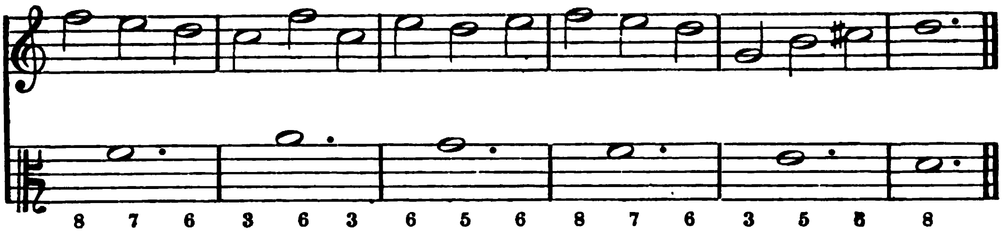


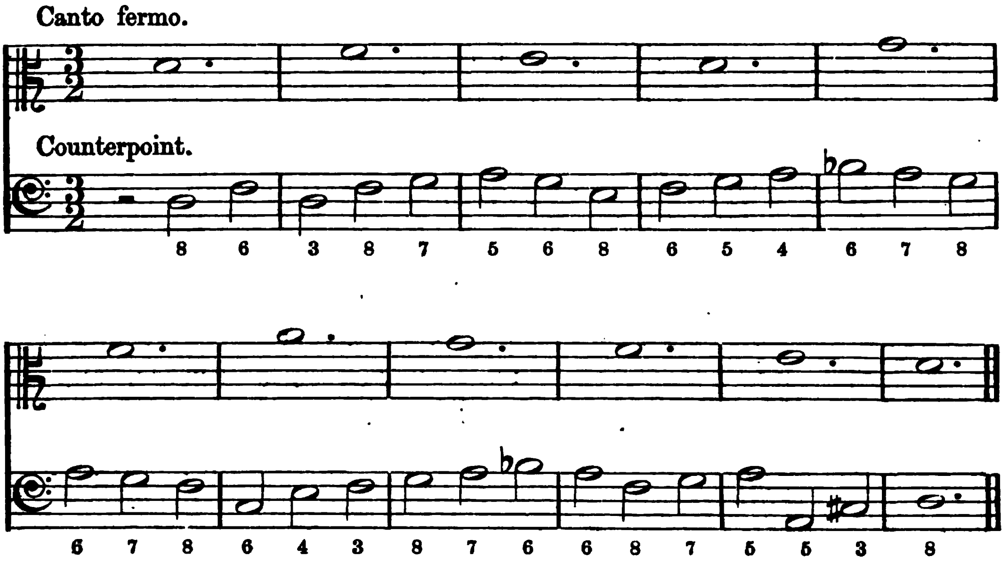
This licence, however, should be used with caution.

10. There is a kind of counterpoint intermediate between this and the next species, which is but seldom used. In it every bar contains three minims, and every note of the canto fermo is lengthened by a dot.

11. In this variety the two last minims are governed by the same laws which have been already laid down in the case of two notes to one. Examples—




8 7 6 3 6 3 6 5 6 8 7 6 3 5 8 8


Canto fermo.
Counterpoint.
8 6 3 8 7 5 6 8 6 5 4 6 7 8
6 7 8 6 4 3 8 7 6 6 8 7 5 5 3 8

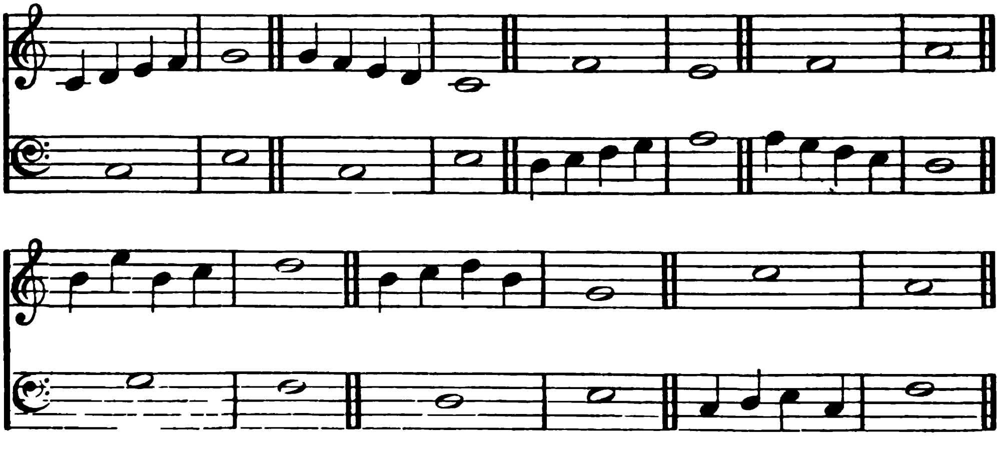
CHAPTER IV.

Third species. Four notes to one, in two parts.

1. In this species of counterpoint every bar except the first and the last must contain four crotchets against the semibreve of the canto fermo.

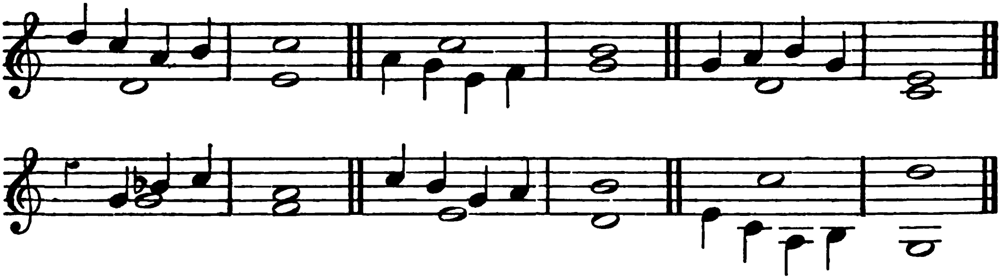
2. Skips should be avoided as much as possible, especially intervals greater than a fifth.

3. Every bar should commence with a concord. The three succeeding crotchets may be alternately consonant and dissonant; but every discord must be preceded and followed by a concord, and no discord may be attacked by a skip. Examples—

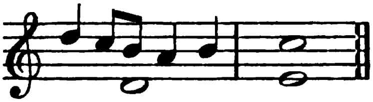


4. The unison is allowed in this species, except on the first note of the bar.

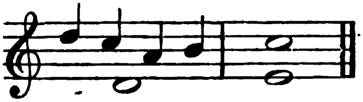
5. Zarlino, Fux, and other old contrapuntists allow a licence in this species, when the second or fourth crotchet is dissonant, in which case they allow a concord to follow by a skip; thus—



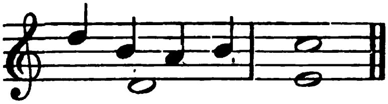
and Fux explains it by reference to certain passages in florid counterpoint of which it is a simplification, e.g.—



simplified into

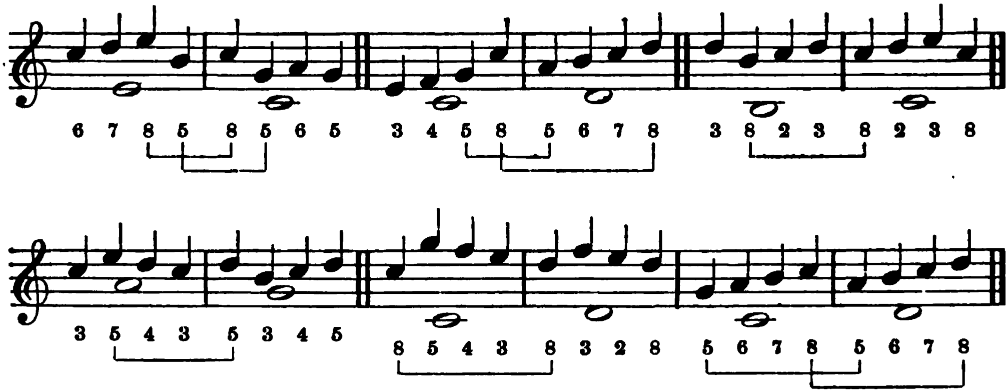


But Cherubini demurs altogether to the use of this licence, and would rather write thus—

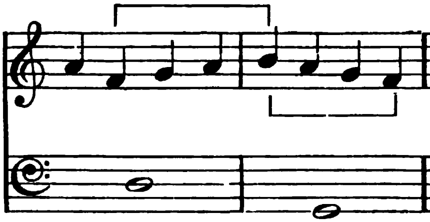


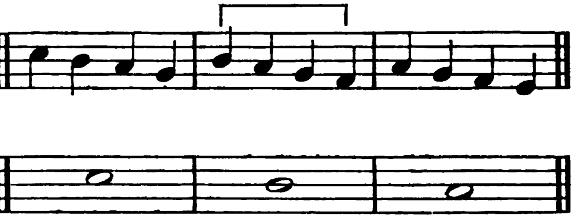
On the whole, Cherubini's view seems to be the more consistent and reasonable. The student is therefore recommended to avoid such counterpoints as the above, although they have the sanction of great classical composers.

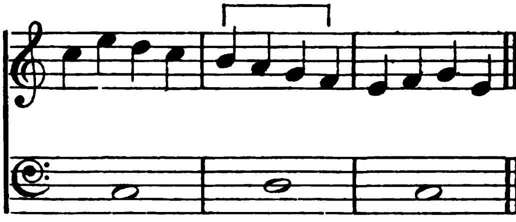
6. To save consecutive fifths or octaves, more than two, or even three, crotchets are required. All the following examples are faulty.

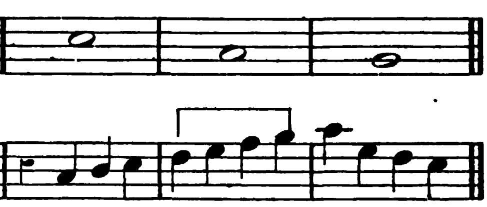


7. The interval of the tritone, or augmented fourth, in the melody must be studiously avoided, and will not be made better even by filling it up with intervening notes, except when it forms part of a series of notes, proceeding diatonically through it and beyond it. Examples—


Wrong.

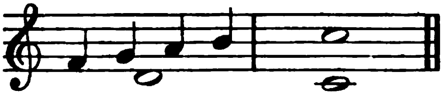

Wrong.


Right.

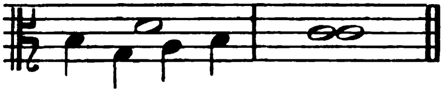

Right.

8. It is elegant and usual to commence the first bar with a crotchet rest, as in the last example. The first note after the rest must always be a concord.

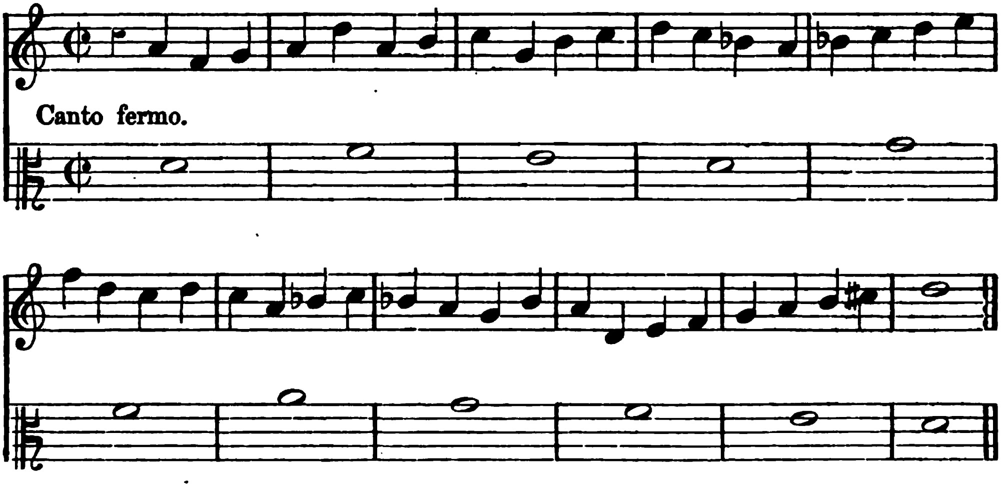
9. In the last bar but one the best plan is to let the first crotchet be a third. If the counterpoint is in the upper part, it will ascend diatonically to the octave; thus—



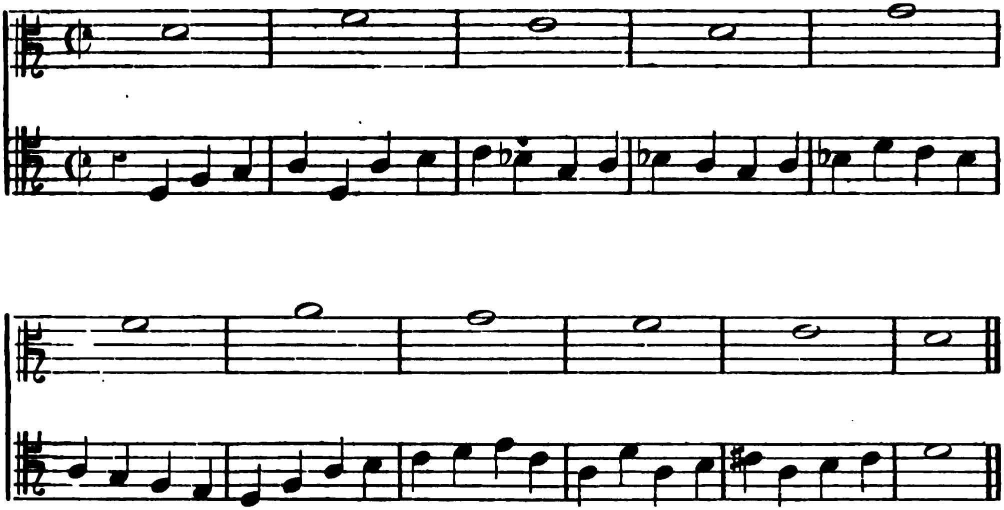
And if the counterpoint is in the lower part, it will fall a third and then rise diatonically to the octave or unison; thus—



10. The following examples will serve as models.



Canto fermo.



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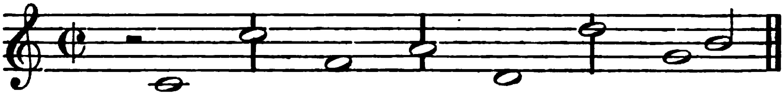
CHAPTER V.

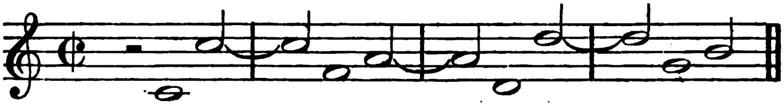
Of the fourth species. Syncopated counterpoint, in two parts.

1. This species admits only of minims, and a concluding semibreve.

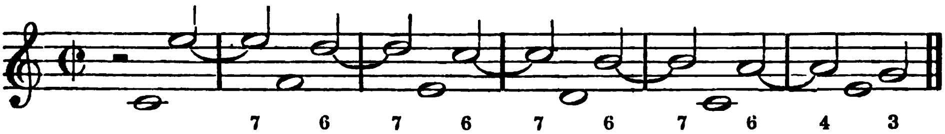
2. A semibreve is said to be syncopated when it is struck on the up-beat, and continued over the down-beat of the next bar; thus—



or, as it is now usually written—



3. In the last example there were no discords. Nor must they ever occur on the up-beat; but on the down-beat they are permitted, provided they are prepared and resolved according to the rules of harmony which refer to suspensions. See "Treatise on Harmony," Chapter VIII. Example—

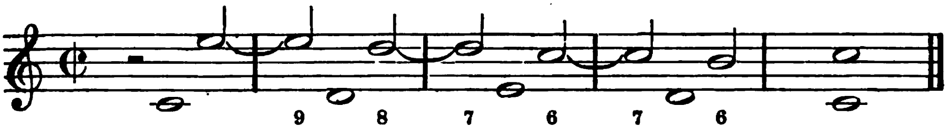


4. Always let the dissonant note be heard as a concord in the preceding chord. This is called preparing it.

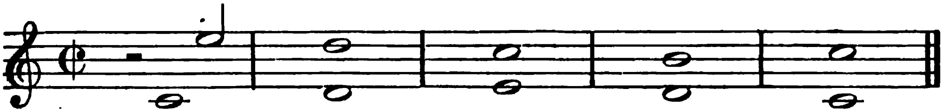
5. Always resolve the dissonant note by letting it descend one degree to the succeeding concord.

6. The resolution of one dissonance may serve as the preparation for the next. See last example.

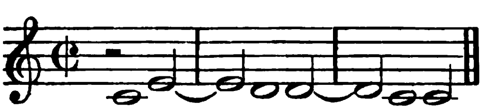
7. By leaving out the dissonances, the derivation of them will be made clear; thus—



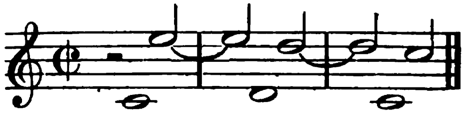
Let us take the following, and leave out the dissonances, when it will become—



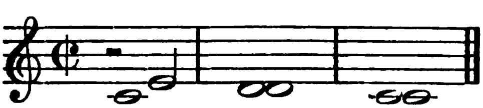
8. If we resolve a series of seconds by the unison, or of ninths by the octave, we shall produce hidden unisons or octaves.



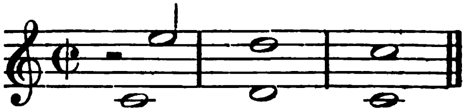
or



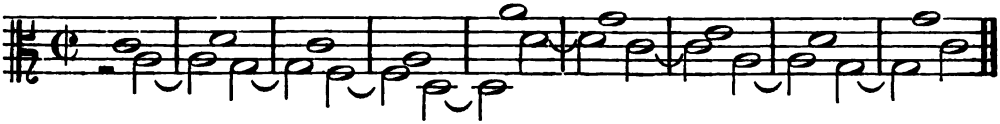
will produce, when analysed—



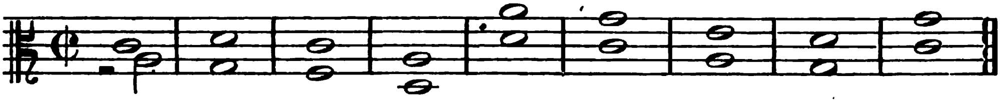
or



And in the same way the following succession—



when analysed, is resolved into consecutive fifths; thus—



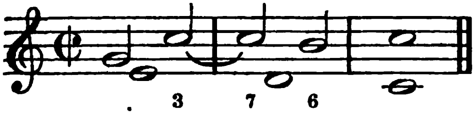
All counterpoint of this species should be tested in this way.

9. The dissonances of the fourth and ninth should be avoided as much as possible, when writing in no more than two parts. When the counterpoint is in the upper part, the best dissonance is the seventh; and when it is in the lower part, the best dissonance is the second.

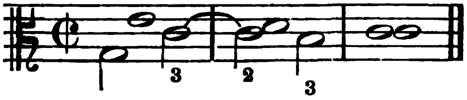
10. Every bar ought to be syncopated whenever it can be done without either going beyond the limits of the voice, or leading to frequent repetition of the same phrases, or involving liability to contrapuntal errors of a graver kind. Whenever such difficulties arise, the syncopation may be interrupted for two minims, but never more.

11. It is usual and elegant to begin the first bar with a minim rest, followed by a perfect concord at the up-beat.

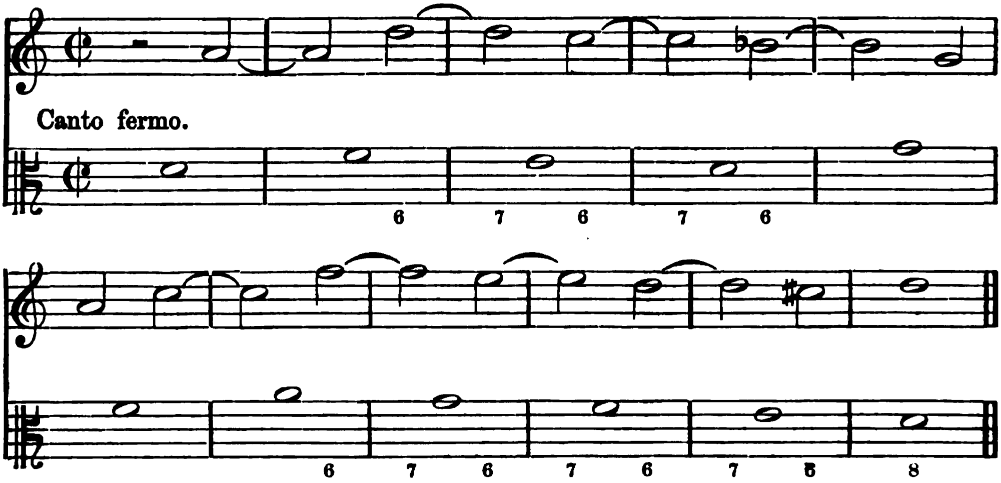
12. In the last bar but one, if the counterpoint is in the upper part, the syncopation of the seventh should be invariably used; and that of the second, if the counterpoint is in the lower part: thus—

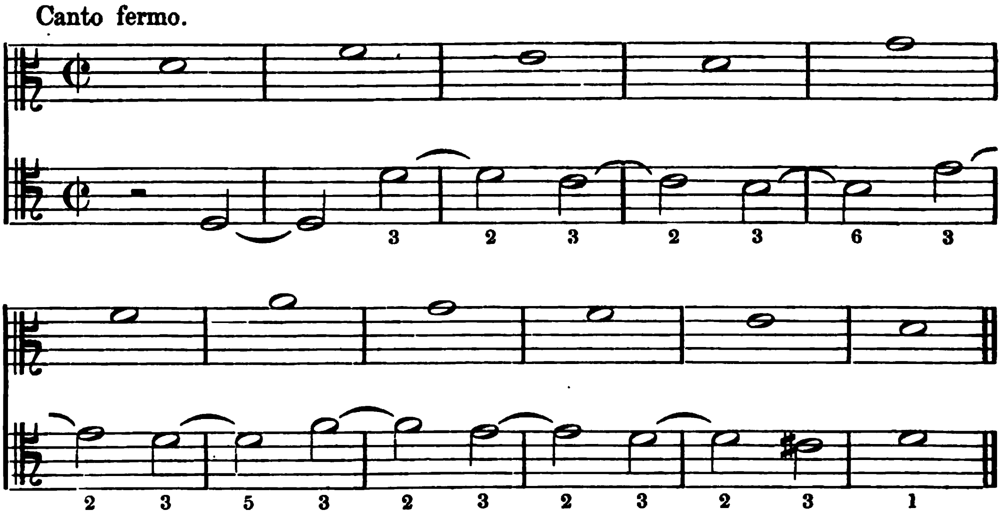


or



13. The following examples * are intended as models—





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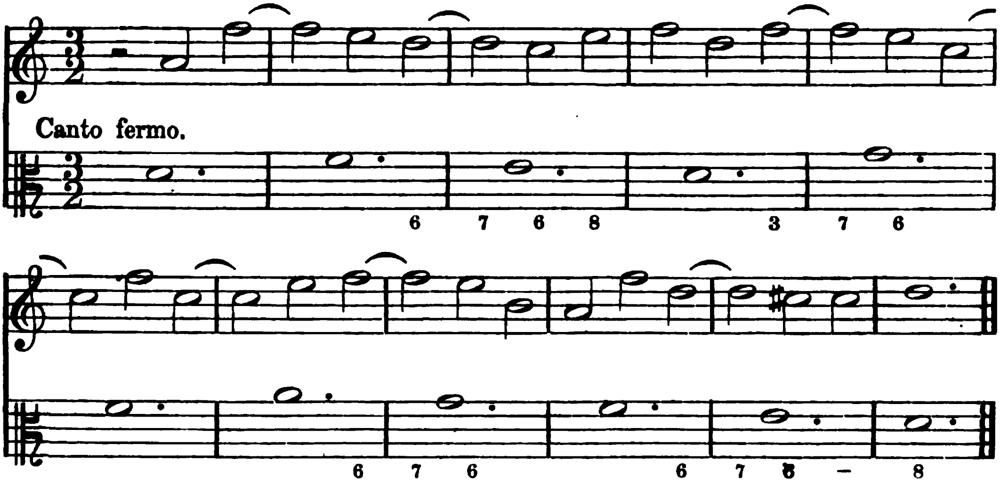
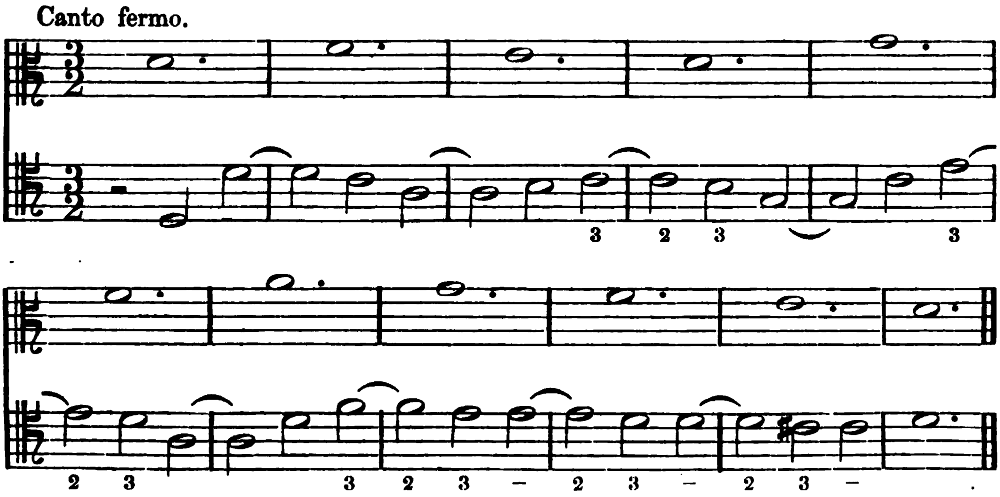
* From Fux, "Gradus ad Parnassum," p. 74.

14. There is a variety of this species sometimes used, in which three minims are placed in every bar, against one dotted semibreve in the canto fermo. Of this an example or two will be a sufficient explanation.





CHAPTER VI.

Of the fifth species, or florid counterpoint, in two parts.

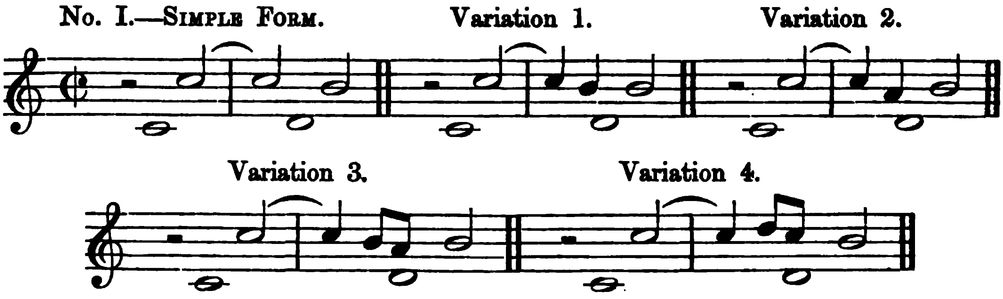
1. This species comprises all the other kinds of simple counterpoint combined, or rather used alternately, together with certain ornamental variations (or "diminutions," as they are sometimes called), added for the sake of elegance, to which the name "Florid Counterpoint" is attributable.

2. The first bar should begin with a minim rest, or sometimes a crotchet rest, followed by a concord.

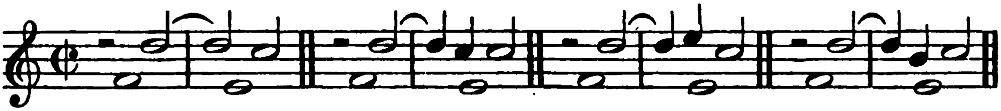
3. The last bar but one should be formed as in the fourth species, described in the last chapter.

4. Two quavers in one bar, together with dotted semibreves and minims, are admitted by way of elegance and variety.

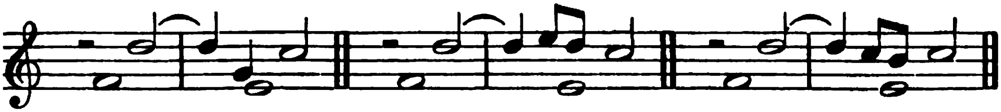
(*a*) In case of syncopations, in the following manners—



No. II.—Simple Form. Variation 1. Variation 2. Variation 3.

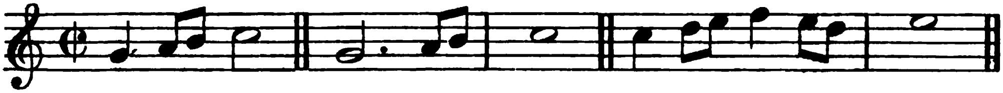


Variation 4. Variation 5. Variation 6.



(β) Quavers should never be admitted in the first or third quarter of a bar, but only in the unaccented portions; thus—

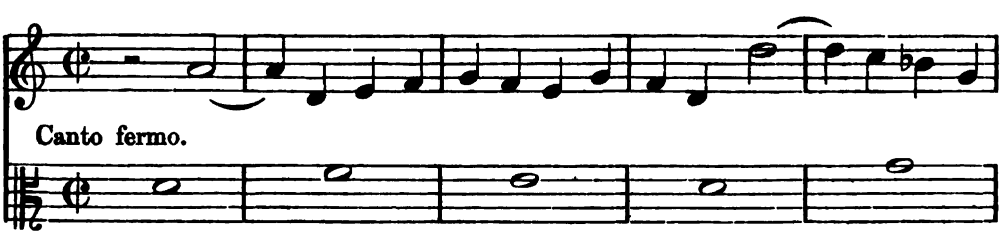
No. 1. No. 2. No. 3.

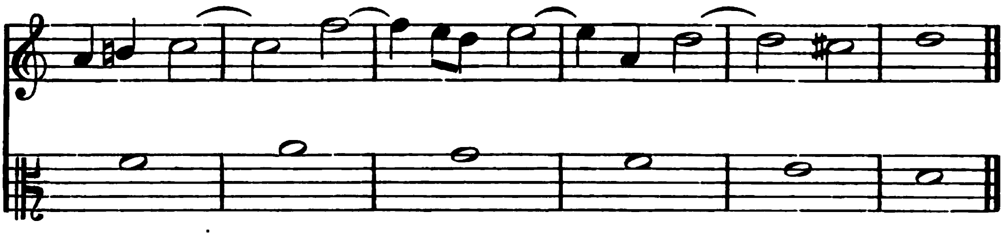


In the last example *four* quavers are introduced. This is, however, by no means recommended as a frequent practice.

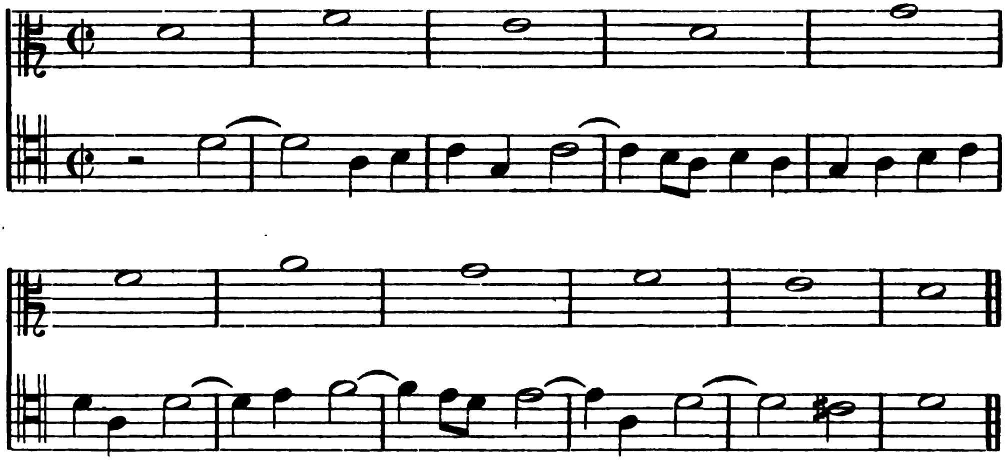
(γ) Quavers should never move by a skip, but always diatonically, as in the preceding examples.

5. The following examples of florid counterpoint from Fux may serve as models—





Canto fermo.



6. In every one of these counterpoints it is allowable (when necessary in order to avoid some grave difficulty) to let the parts cross, so that the upper part should be below the lower part for a note or two. But it is better to avoid the use of this resource as much as possible.

7. Before proceeding any further, the student is advised to write counterpoints of each species, adhering strictly to all the rules, and taking for his subjects any of those which are appended to this treatise.

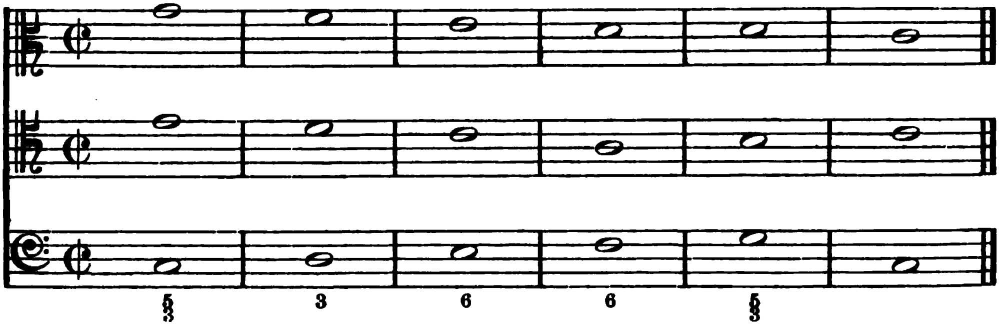
CHAPTER VII.

First species. Note against note, in three parts.

1. All the rules which have been given for two-part counterpoint, apply equally to the present kind, except where otherwise specified.

2. As far as possible every bar should contain complete harmony, i.e. a major or minor triad, or its first inversion. See "Treatise on Harmony," Chapter III.

3. If the canto fermo is in one of the upper parts, the rule about hidden octaves (Chapter II, sect. 6) is so far relaxed that the bass may descend to the final by a skip in similar motion; thus—



But this licence should only be used when absolutely unavoidable.

4. In the second and third bar of this example the chord is incomplete; but it is a case in which this is tolerated in order to secure

a melodious inner part, which could not otherwise be obtained. In three-part counterpoint skips are ~~always to~~ be avoided, unless absolutely necessary.

5. The old contrapuntists generally avoided the third in the final chord; or if they used it at all, they always made it major. This major third, if thus introduced into the minor mode, was called the "Tierce de Picardie." To modern ears a concluding chord composed of octaves and fifths, without any third, sounds harsh and crude. In three-part counterpoints, therefore, the following positions are to be preferred (the *third* being always made *major*):— $\begin{smallmatrix}1\\1\\1\end{smallmatrix}$, $\begin{smallmatrix}8\\8\\1\end{smallmatrix}$, $\begin{smallmatrix}8\\1\\1\end{smallmatrix}$, $\begin{smallmatrix}8\\3\\1\end{smallmatrix}$, $\begin{smallmatrix}3\\8\\1\end{smallmatrix}$, $\begin{smallmatrix}3\\1\\1\end{smallmatrix}$, $\begin{smallmatrix}5\\3\\1\end{smallmatrix}$, $\begin{smallmatrix}3\\5\\1\end{smallmatrix}$. These are placed in the order of merit.

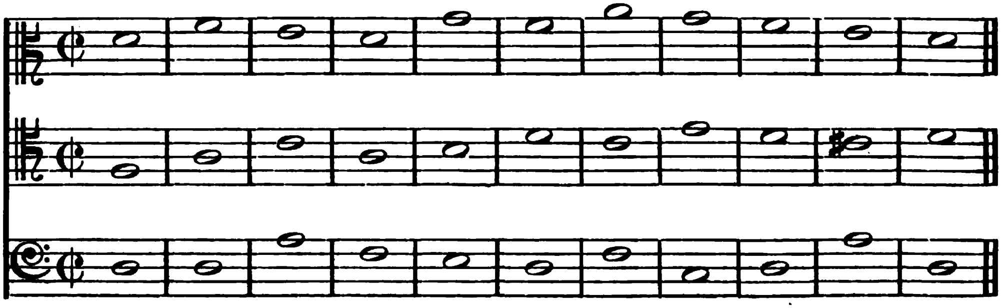
6. The third and sixth ought never to be doubled, i.e. neither of them must be heard simultaneously in two parts. This rule may be relaxed, however, in case of emergency.

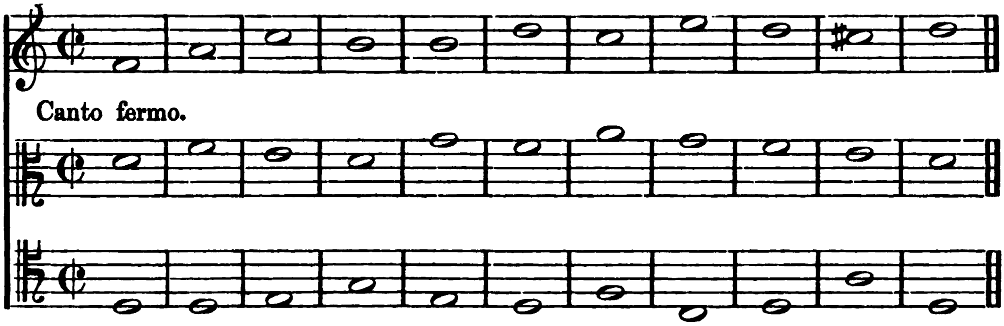
7. In this species of counterpoint neither of the upper parts may be at the distance of a fourth from the bass part. But the interval between the two upper parts may be a fourth, e.g. $\left\{\begin{smallmatrix}6\\3\\1\end{smallmatrix}\right.$, or $\left\{\begin{smallmatrix}8\\5\\1\end{smallmatrix}\right.$

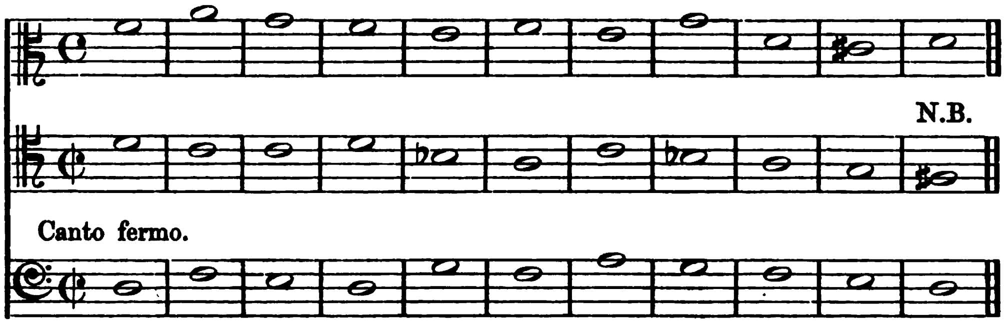
8. The last bar but one must always contain a complete chord.

9. We now subjoin examples to serve as models.

Canto fermo.





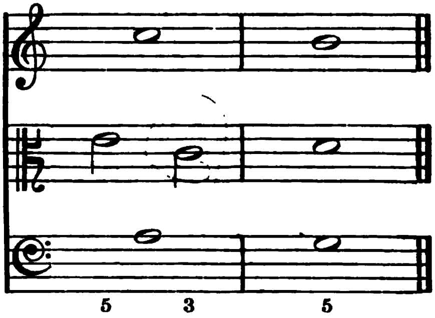


These examples are from Fux. A third has, however, been inserted in the concluding chord of the last, in accordance with modern practice. Fux made his tenor end on the fifth.

CHAPTER VIII.

Second species. Two notes to one, in three parts.

1. **The** old contrapuntists laid it down that it is allowable to save consecutive fifths by introducing contrary motion in the inner part; thus—



But the student is strongly advised not to avail himself of so questionable a licence.

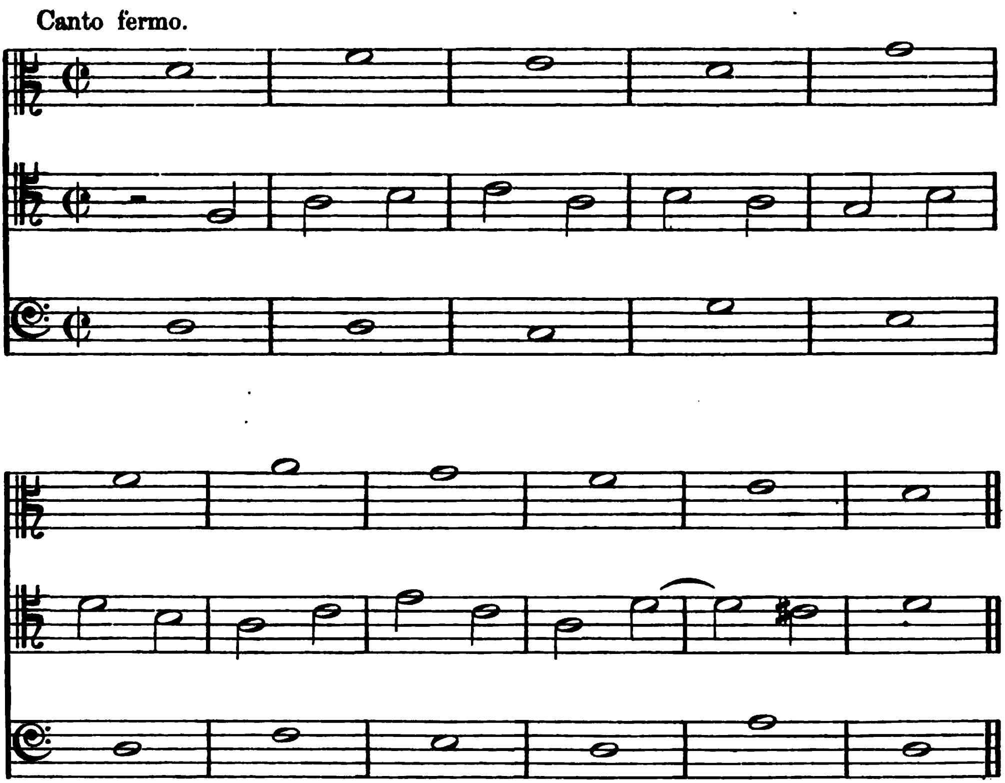
2. The two minims must be placed exclusively in one and the same part throughout a piece, and the other two parts must contain nothing but semibreves.

3. The third may be doubled on the up-beat, but not on the down-beat, except in rare cases of absolute necessity.

4. The unison should be avoided generally on the down-beat, but is allowed on the up-beat. It is of course allowed also in the first and last bars.

5. A syncopation is allowed in the last bar but one, as in the fourth species. Examples—

No. I.



CHAPTER VIII.

Second species. Two notes to one, in three parts.

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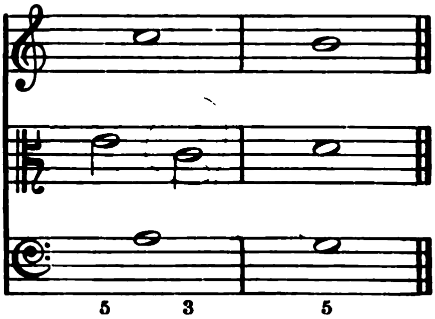

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4. The unis
allowed on the
ast bars.

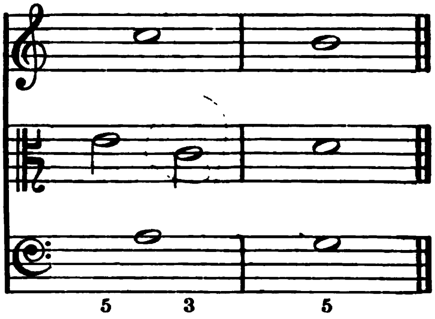
syncopation is allowed
Examples

counterpoint
by comparing
rules contained

CHAPTER VIII.

Second species. Two notes to one, in three parts.

1. THE old contrapuntists laid it down that it is allowable to save consecutive fifths by introducing contrary motion in the inner part; thus—



But the student is strongly advised not to avail himself of so questionable a licence.

2. The two minims must be placed exclusively in one and the same part throughout a piece, and the other two parts must contain nothing but semibreves.

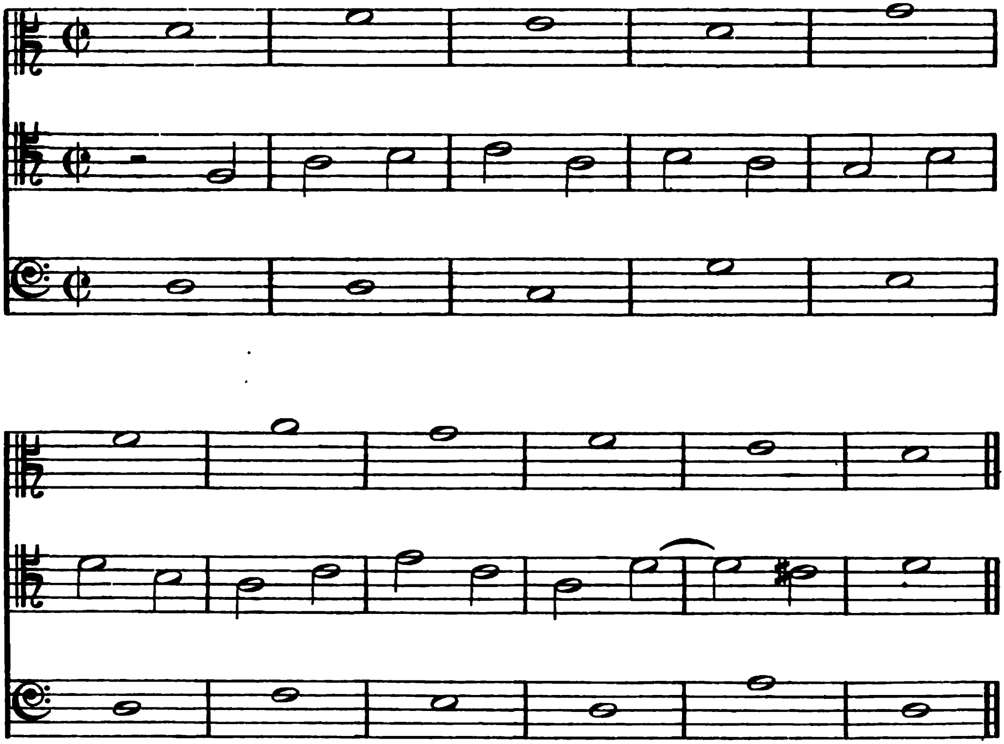
3. The third may be doubled on the up-beat, but not on the down-beat, except in rare cases of absolute necessity.

4. The unison should be avoided generally on the down-beat, but is allowed on the up-beat. It is of course allowed also in the first and last bars.

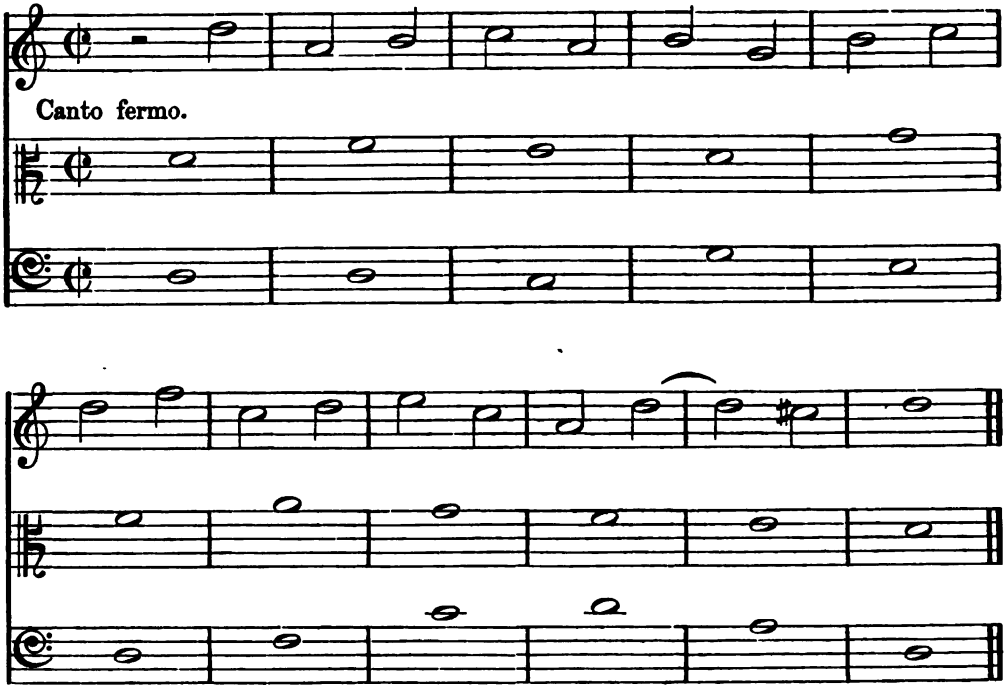
5. A syncopation is allowed in the last bar but one, as in the fourth species. Examples—

No. I.

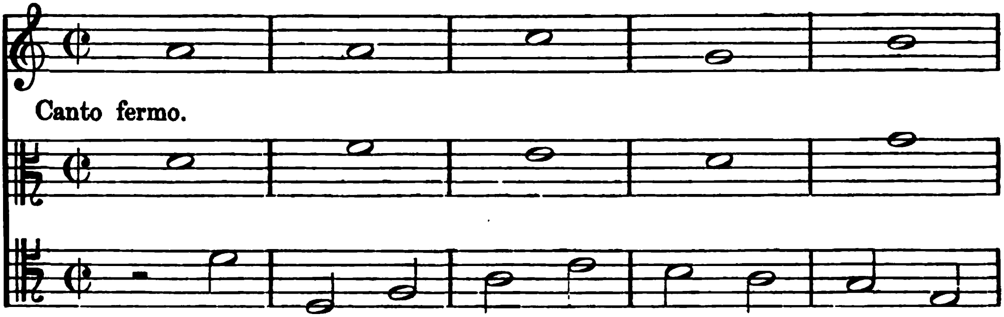
Canto fermo.

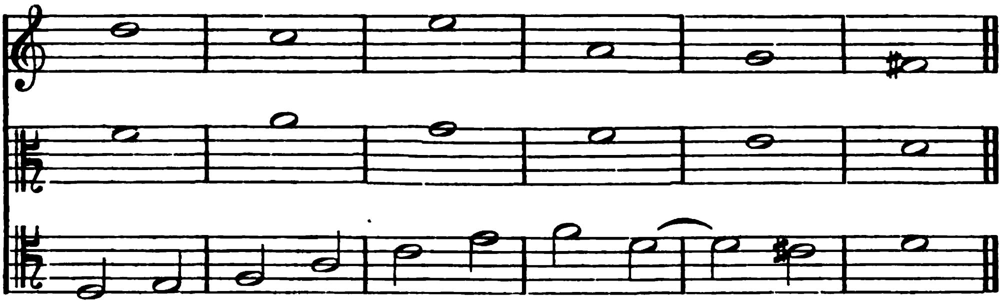


No. II.

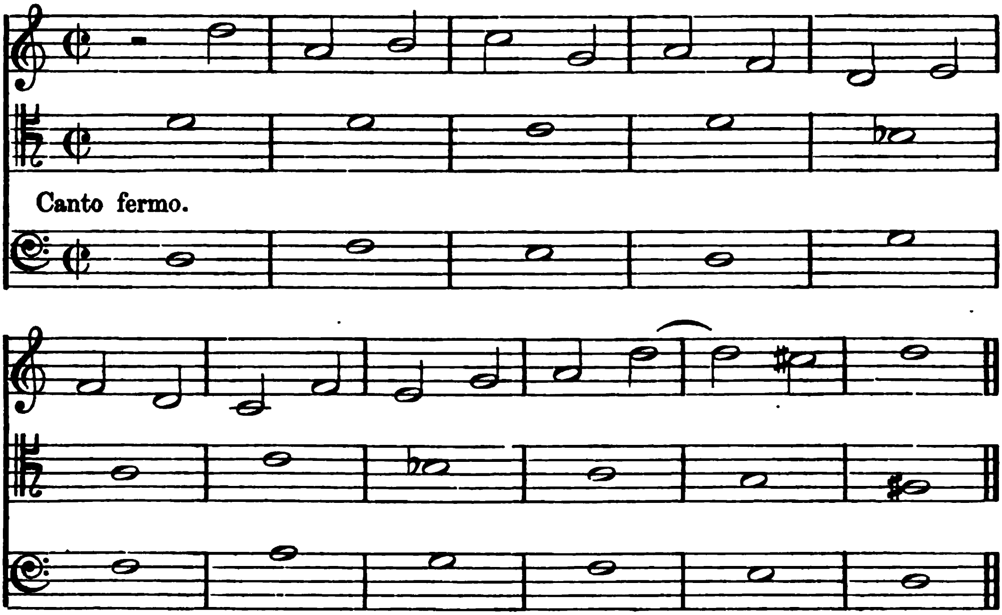


No. III.





No. IV.



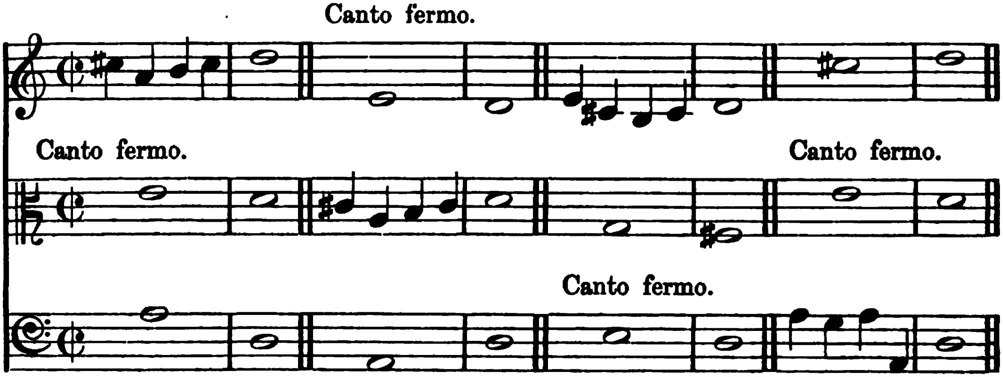
6. It will be unnecessary to give rules or examples of counterpoint in triple time. The student will be able to understand it by comparing what has been said about it in Chapter III with the rules contained in this chapter.

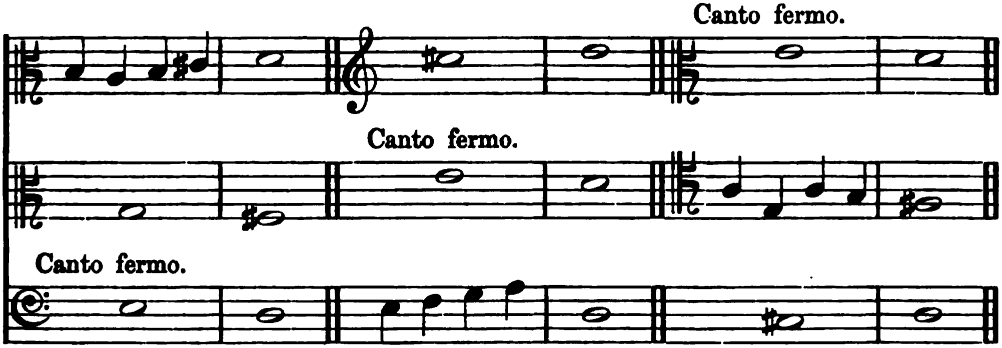
CHAPTER IX.

Third species. Four notes to one, in three parts.

1. Where possible, let every bar commence with a complete chord. If not, let the complete chord be introduced at the third crotchet. The only cases in which a complete chord cannot be introduced at either beat, are when a complete chord would produce consecutive octaves or fifths, or when a transient dissonance (or passing discord) is employed. But such cases should be carefully avoided in general.

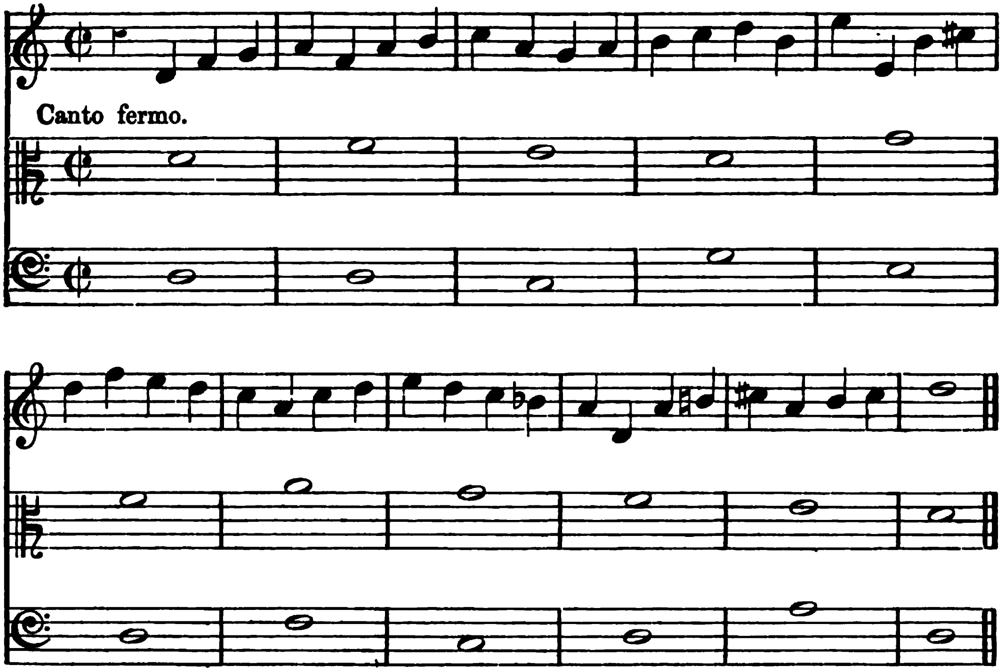
2. No syncopation is allowed in this species in the last bar but one. The following are the best ways of concluding—



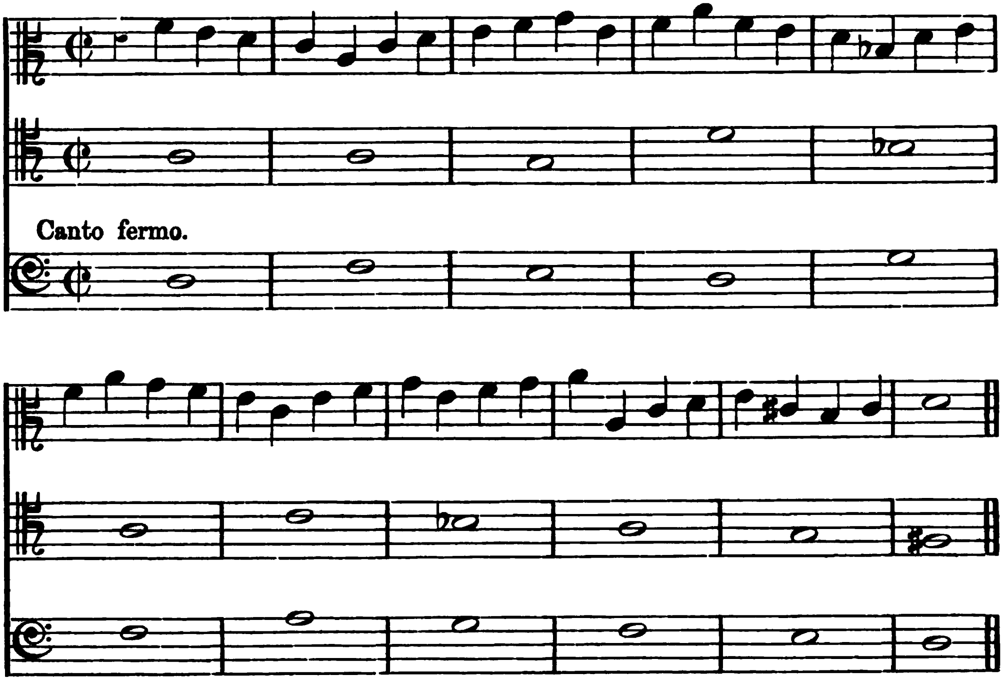


3. The following examples are intended as models.

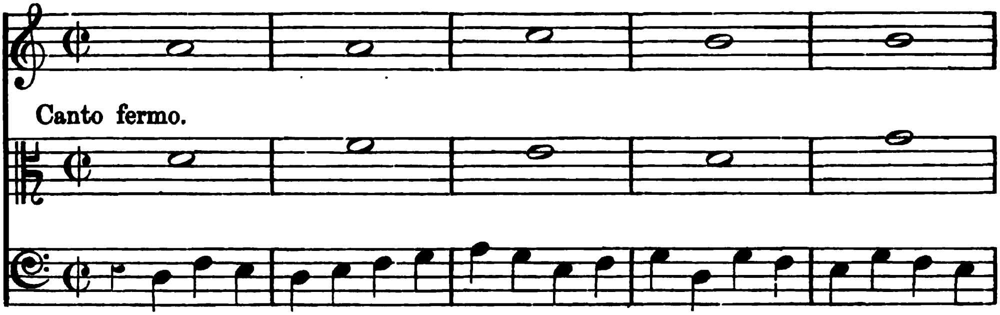
No. I.

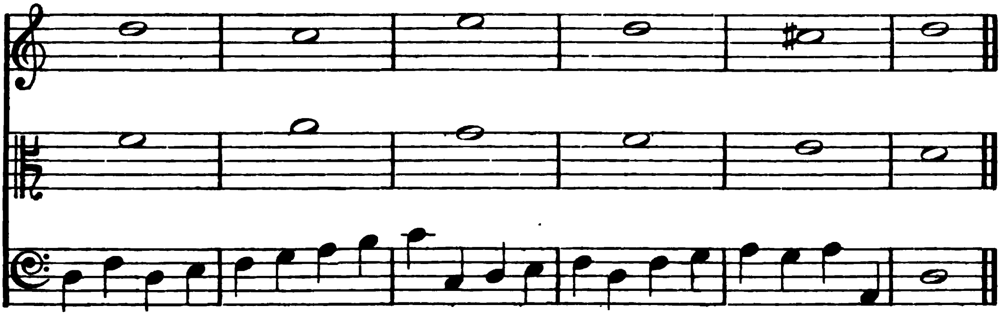


No. II.



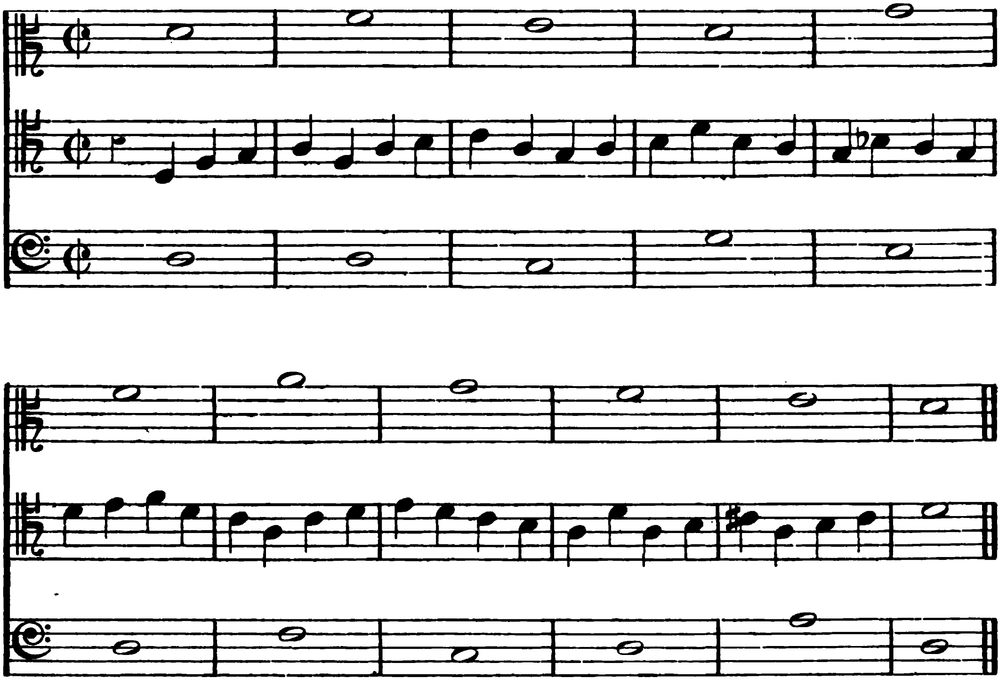
No. III.



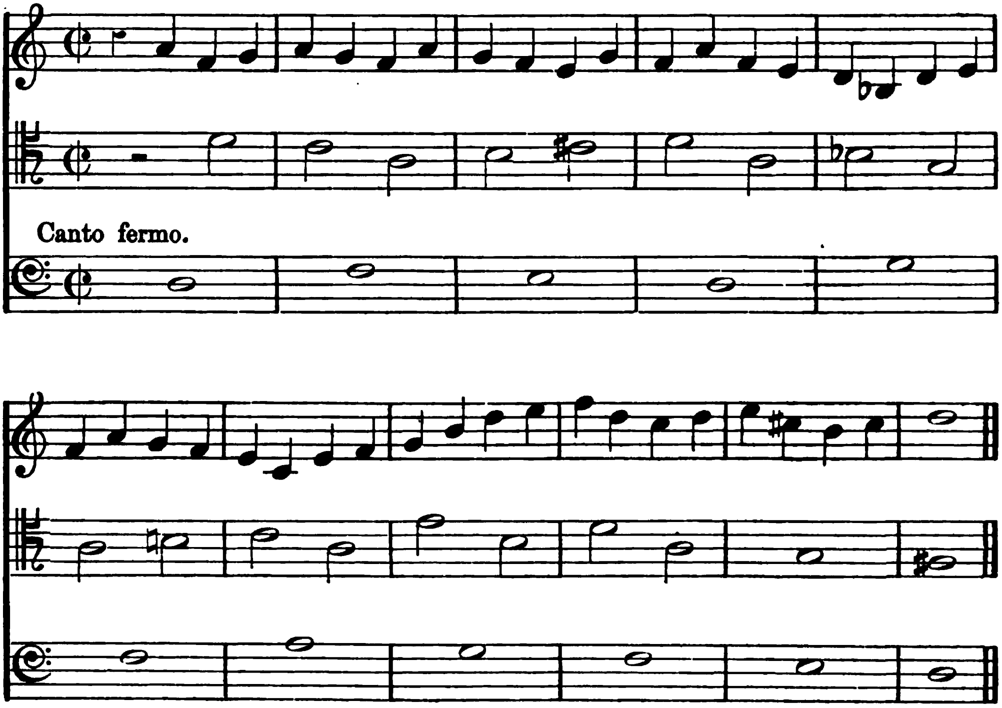


No. IV.

Canto fermo.



4. After taking the various given subjects at the end of this volume, and treating them according to the above models, the student will next combine the second and third species of counterpoint, treating each according to their respective rules. An example is subjoined—

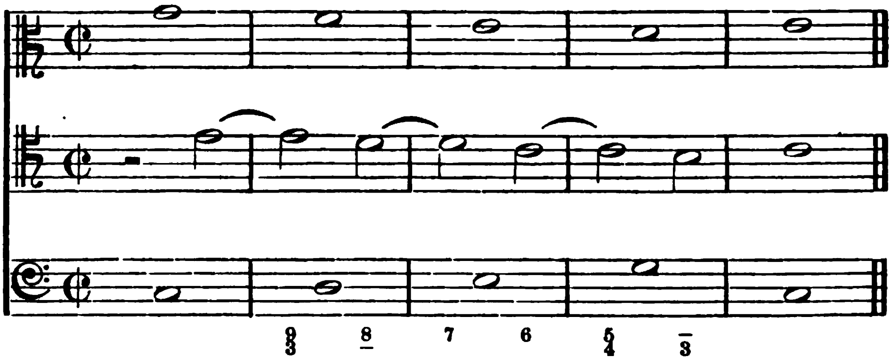


CHAPTER X.

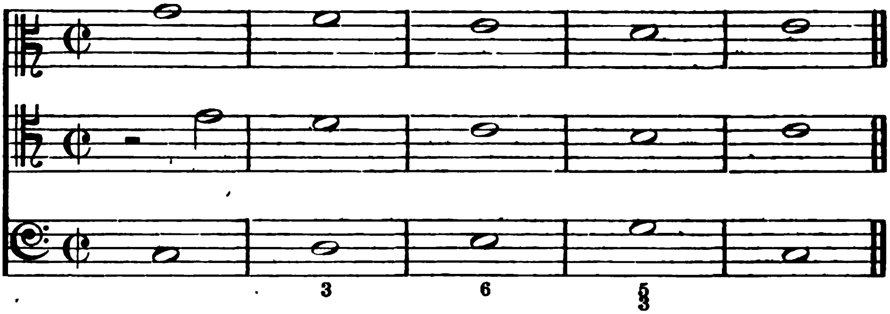
Of the fourth species. Syncopated counterpoint, in three parts.

1. As far as regards the canto fermo and the syncopated part, the same rules apply here as in the fourth species in two parts.

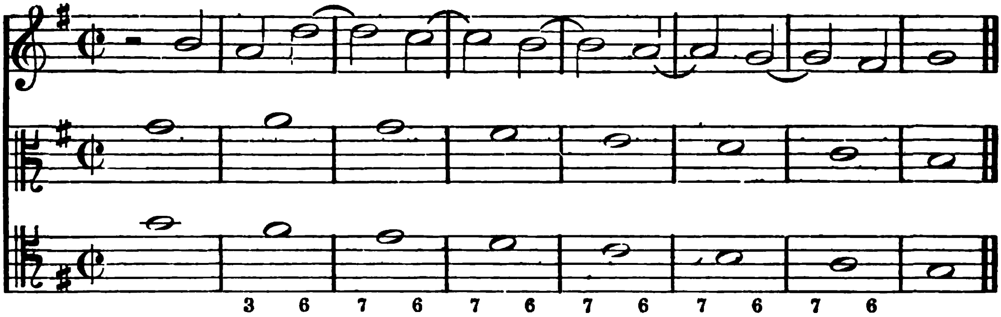
2. The third part, which consists of semibreves, must always form concords both with the canto fermo and with the *resolutions of the syncopations.* Thus, if the syncopations are removed, there will remain regular counterpoint in three parts of the first species. For example, take the following—



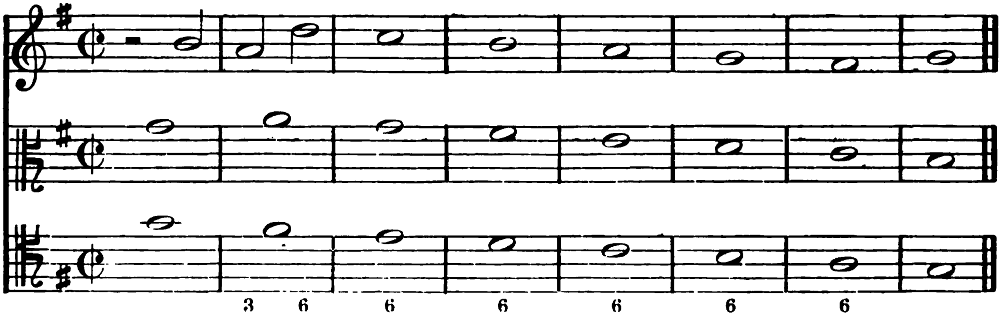
If we remove the syncopations, it will stand thus—



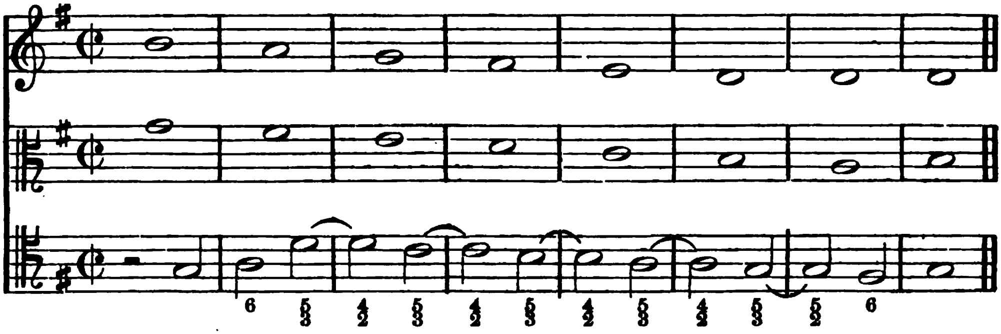
3. By a similar test, we can guard against hidden fifths or octaves by consecution. For, by removing the syncopations, they cease to be hidden, and are instantly detected. Let us take two progressions by syncopation, and analyze them in this way; the result will be instructive.



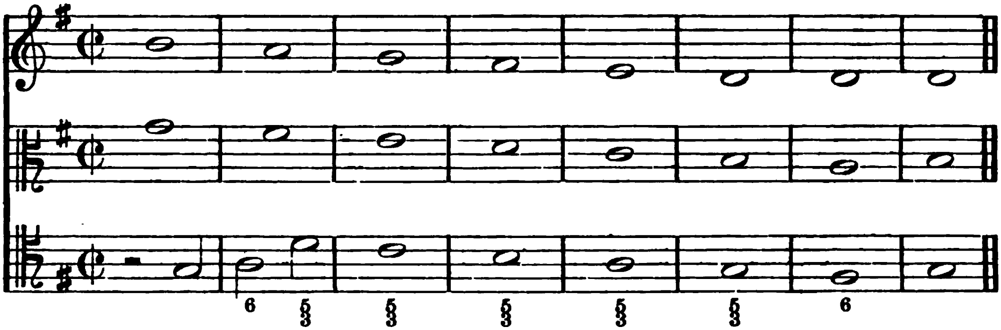
Analysis—



where we resolve the counterpoint into a sequence of sixths. Such a series may be tedious, but it is not absolutely incorrect.



Analysis—



where we find a most objectionable series of consecutive fifths produced. These were hidden, but not destroyed by the syncopations; therefore such a series is utterly inadmissible.

The student is recommended to test all his syncopated counterpoint in the same way.

Note.—All the best writers and composers of the sixteenth and seventeenth centuries were accustomed occasionally to save consecutive fifths by means of suspension, as in the last example; but it seems such an unaccountable licence, and so inconsistent with the severity of this style of composition, that Cherubini is quite justified in protesting against it, and in warning the student against its employment.

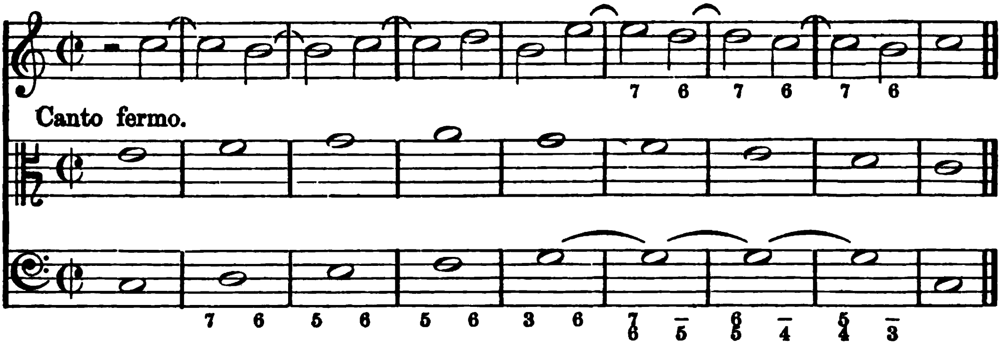
4. In this species all the dissonances may be used, viz. the second, the fourth, the seventh, and the ninth.

- i. The dissonance of the second can only be used in the bass. It should be accompanied either by the perfect fifth, or the perfect fourth.
- ii. The dissonance of the fourth should be always accompanied by the fifth, and resolved on the third. It can only occur in one of the upper parts.
- iii. The dissonance of the seventh should be accompanied by the third, and resolved upon the sixth. It can only occur in one of the upper parts.
- iv. The dissonance of the ninth should be accompanied by the third, and resolved on the octave. It can only occur in one of the upper parts.

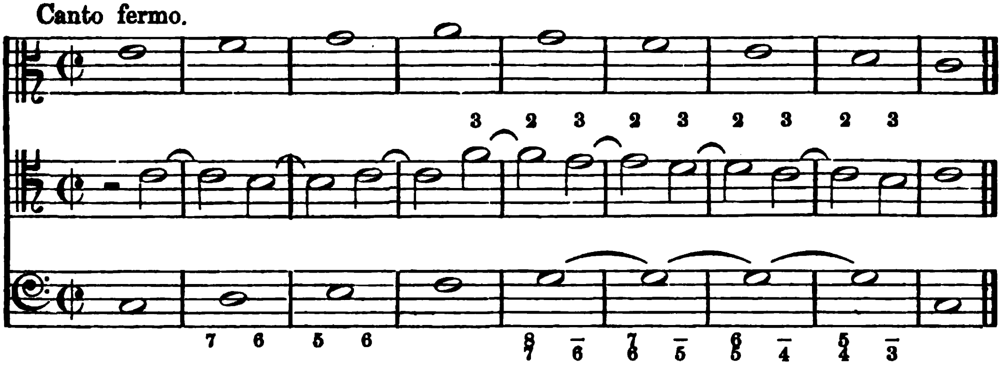
5. Where possible, every bar should contain a syncopation; but when such cannot be the case, the syncopation may be omitted for one or two notes, or a rest may be interposed.

6. When the bass remains stationary on one note for several bars, it is allowable to resolve one dissonance on another. This should not be done unless the bass sustains one note for at least two bars. A stationary bass of this kind is called a Pedal. It is always necessary that the first of a series of discords introduced on a pedal should be prepared by a concord, and that the last of the series should be resolved on a concord. The intermediate discords may be prepared and resolved on one another, provided only that they are resolved by descending one degree. Examples—

No. I.



No. II.

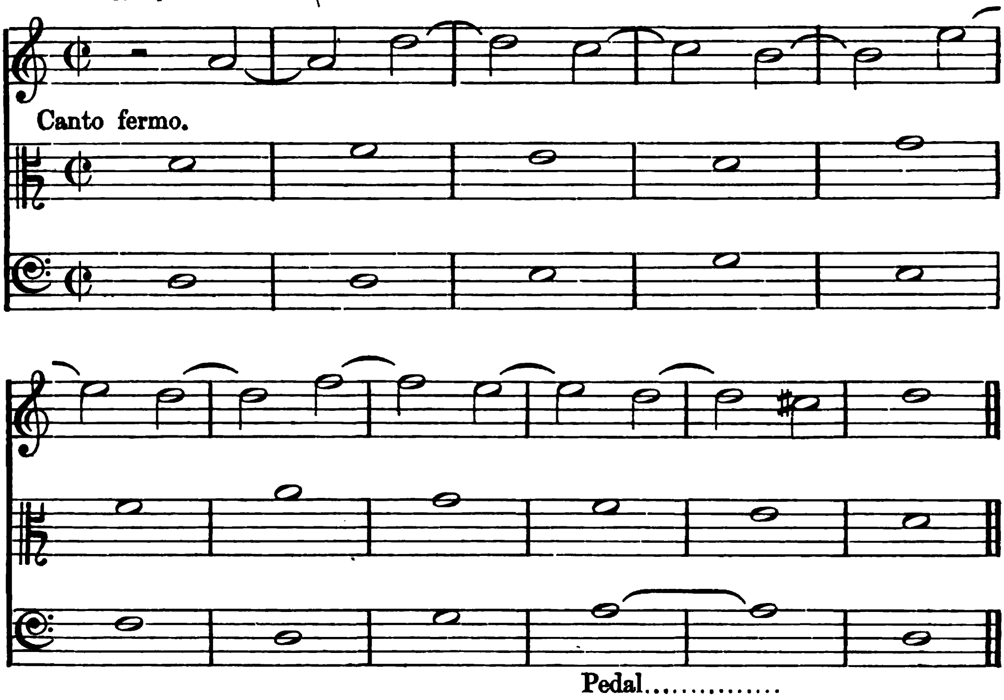


7. It will be observed, on examining the above examples, that while the bass is stationary, the part next above it is always in strictly regular counterpoint to the uppermost one. It would appear, as it were, to usurp the office of the bass, so far, while the bass is in chains.

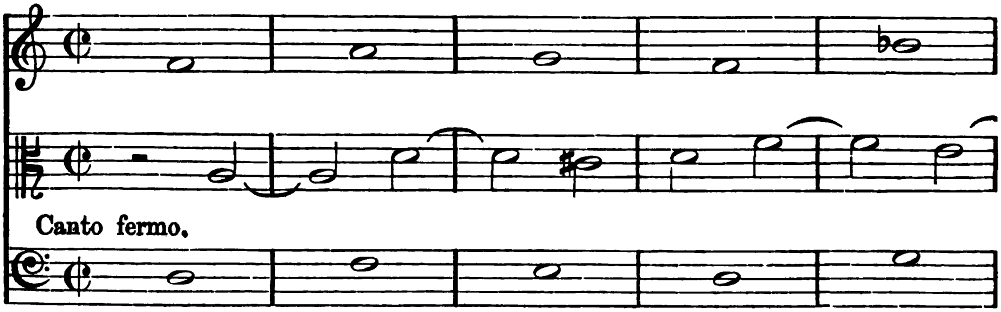
8. In the last bar but one it is desirable to introduce the dissonance of the seventh, when the canto fermo is in the lowest part; that of the fourth, when the canto fermo is in the middle or in the upper part; and that of the second, when the syncopations are in the bass.

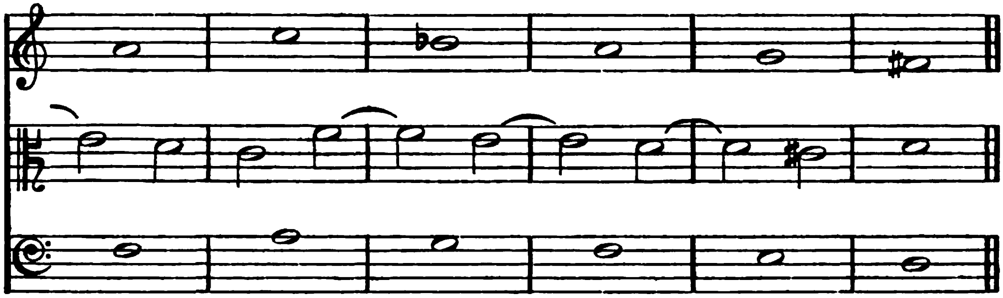
9. The following examples are given as models—

No. I.



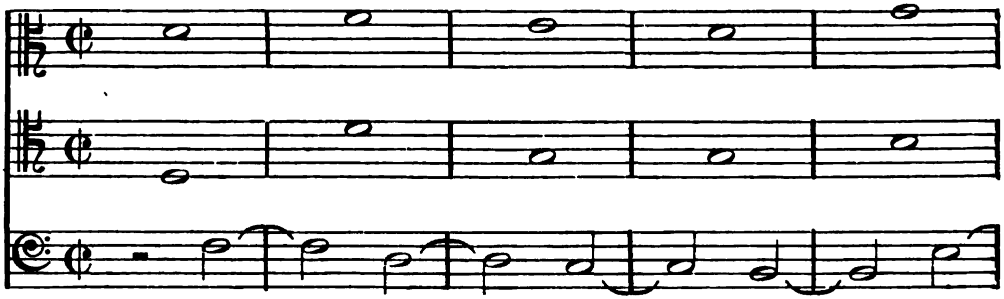
No. II.

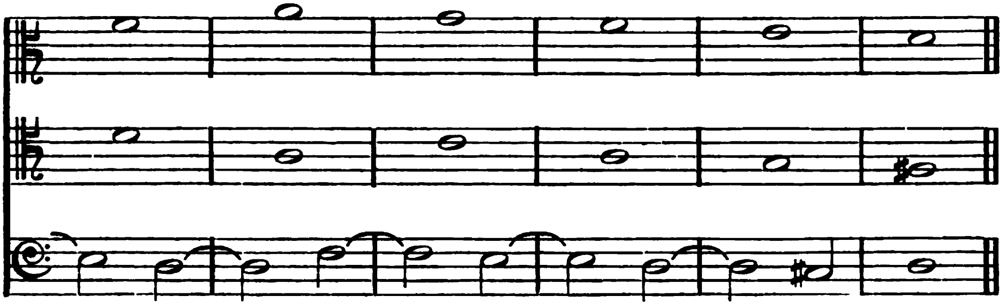




No. III.

Canto fermo.





10. The student will not require any examples of syncopated counterpoint in triple time, as its rules are the same.

11. After having carefully added counterpoints of this species to the subjects given at the end of the volume, according to the rules laid down in this chapter, the student will do well to combine the fourth species, first with the second, and then with the third, putting the canto fermo in the different parts alternately.

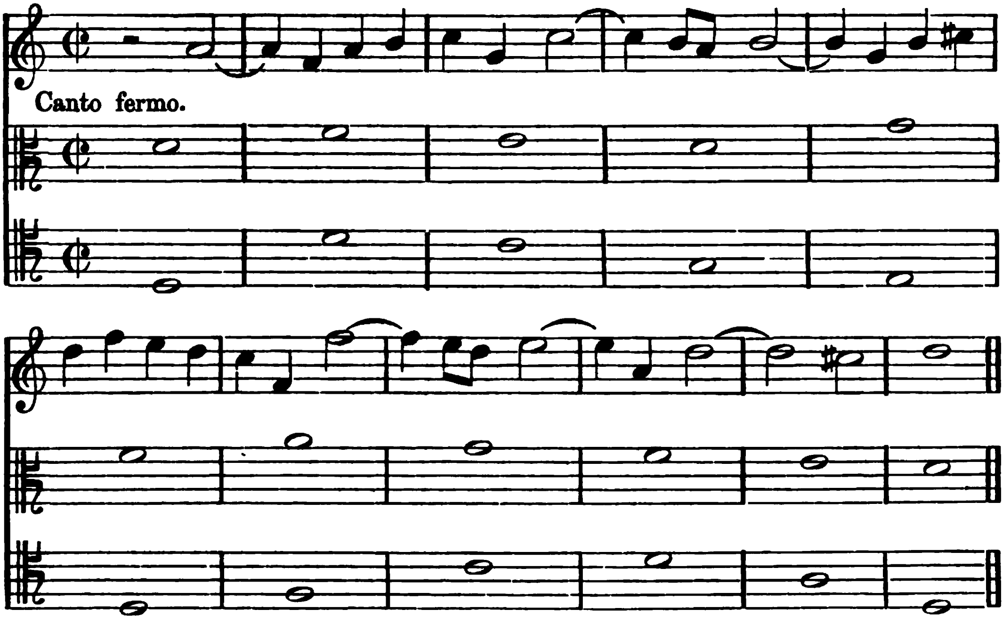
CHAPTER XI.

Of the fifth species. Florid counterpoint, in three parts.

1. LITTLE need be said of this species, as it is merely a combination of the four others; and the variations and ornaments of which it admits have been sufficiently described in Chapter VI.

2. It will suffice then to give some examples from Fux.

No. I.



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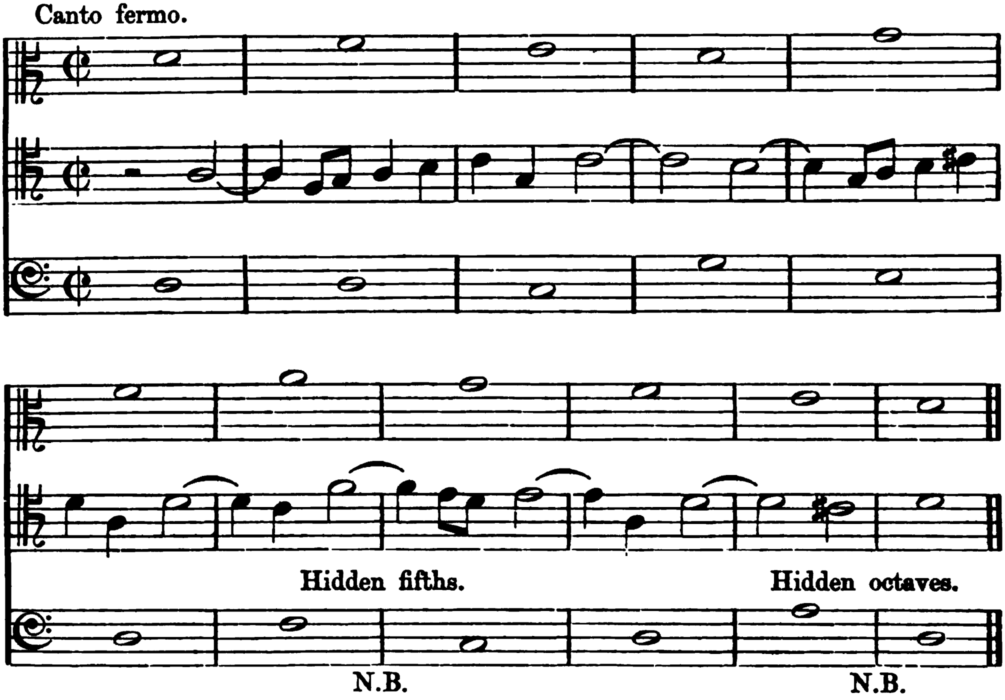
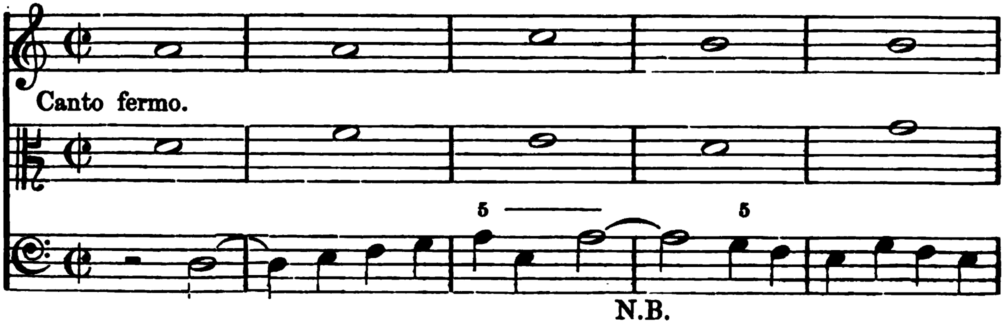
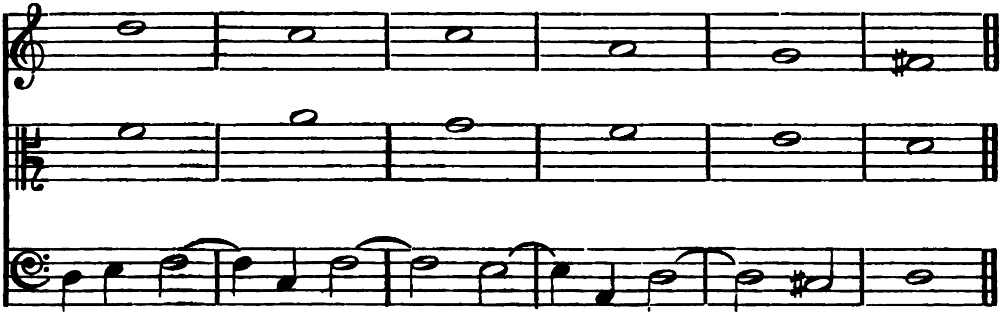
EDA KUHN LOEB MUSIC LIBRARY
CAMBRIDGE 38, MASS.

No. II.


Canto fermo.
Hidden fifths.
Hidden octaves.
N.B.
N.B.

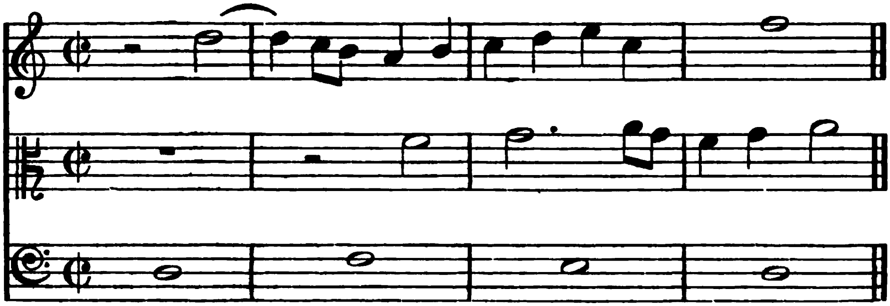
No. III.


Canto fermo.
5
5
N.B.



At the places marked N.B. Fux has made use of certain licences in the "hiding of consecutives," which we do not advise the student to imitate.

3. After adding florid counterpoints to the subjects given hereafter, the student will find it interesting to combine this species with the second (or two notes to one); and also, finally, to write each part in florid counterpoint where the canto fermo is not placed; thus—



&c.

CHAPTER XII.

Of the first, second, and third species of counterpoint, in four parts.

1. In four-part counterpoint the severity of some of the foregoing rules is necessarily relaxed, on account of the necessary doubling of intervals, and consequent awkwardness of progressions.

2. The triad consists of only three sounds. In four-part writing one of these must be doubled. It is better to double the octave or the third than the fifth or the unison. If we are forced to use an incomplete chord, it is evident that two notes must be simultaneously doubled. This should be avoided as much as possible. We should also avoid doubling the sixth, unless it is absolutely necessary.

3. The parts should be kept, as far as may be, equidistant; and many successive thirds between the two lower parts should be avoided. The parts may occasionally cross one another, to escape a difficulty. Consecutive fifths, *by contrary motion*, are allowed between the three upper parts, but not in the bass. It is also allowable to proceed to a perfect concord by similar motion, except between the extreme parts, where it is always forbidden.

Note.—In the case of the two last chords the extreme parts sometimes are *forced* to proceed to an octave by similar motion; but this licence should never be admitted until every means to avoid it has been tried in vain.

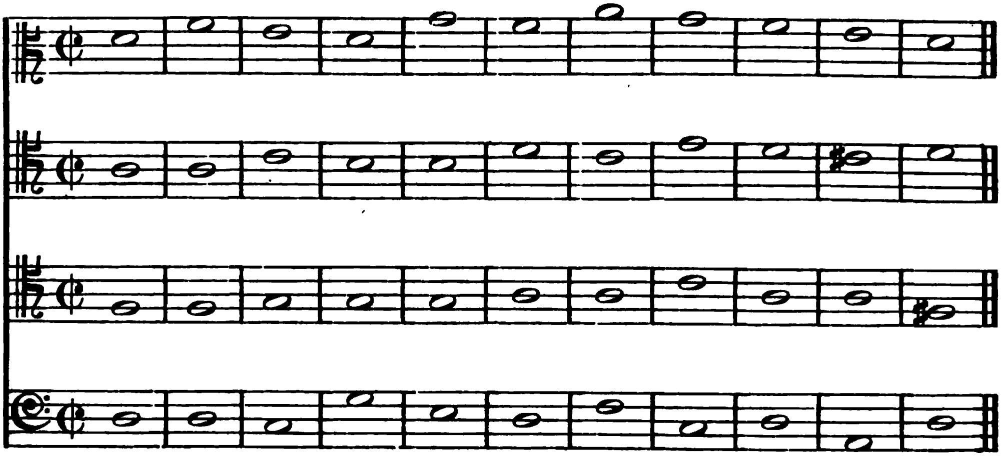
4. It is recommended that the first chord should be a complete common chord, though cases sometimes occur where this is impossible.

5. The foregoing observations, together with the rules already given in relation to counterpoint in two and three parts, will be sufficient to guide the student in the compositions of counterpoints of the first, second, and third species. It will now be enough to give him some models of each kind.*

First Species.

No. I.

Canto fermo.



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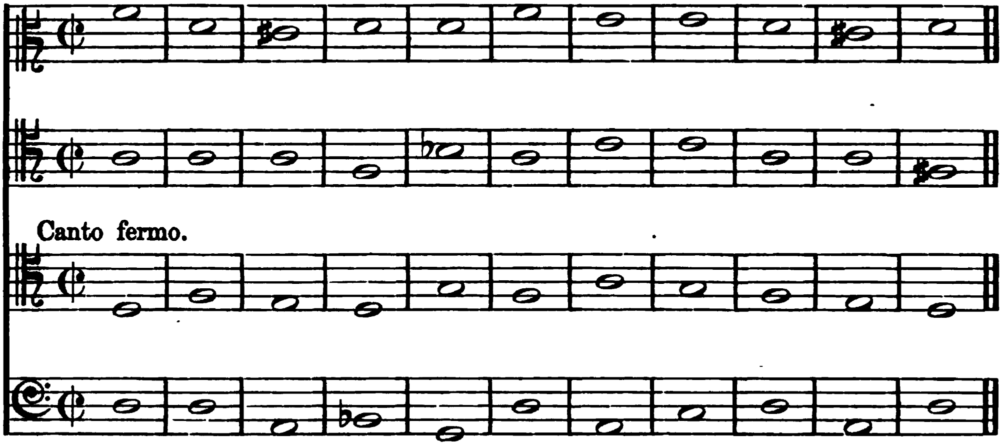
* These Examples are modified from those in Fux.

No. II.



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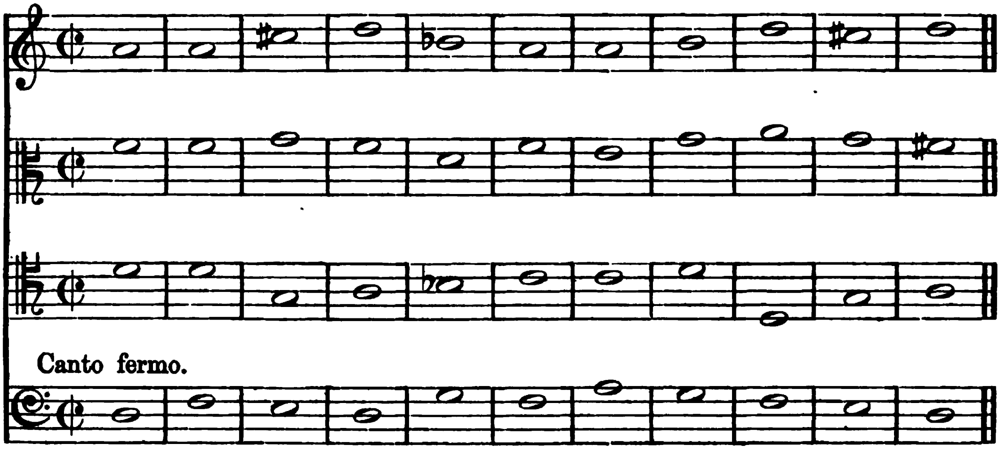

SECOND SPECIES.

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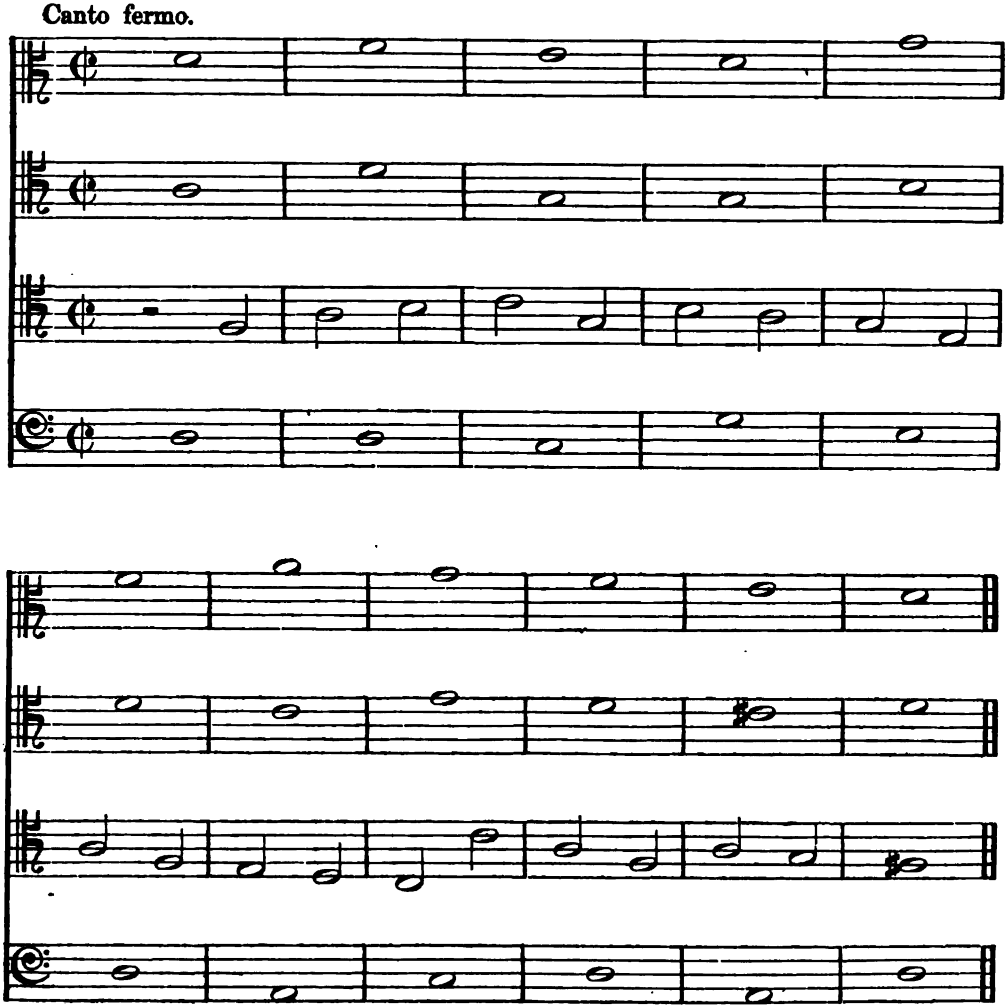

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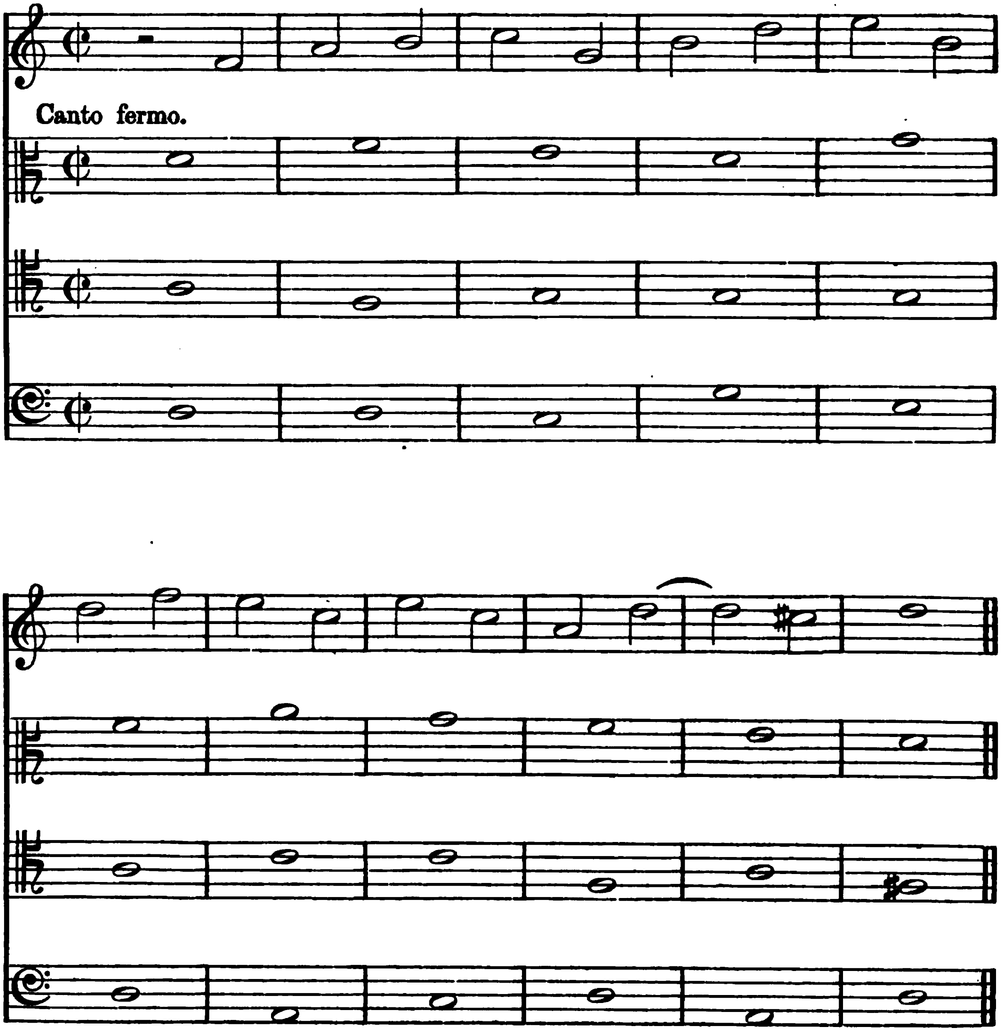

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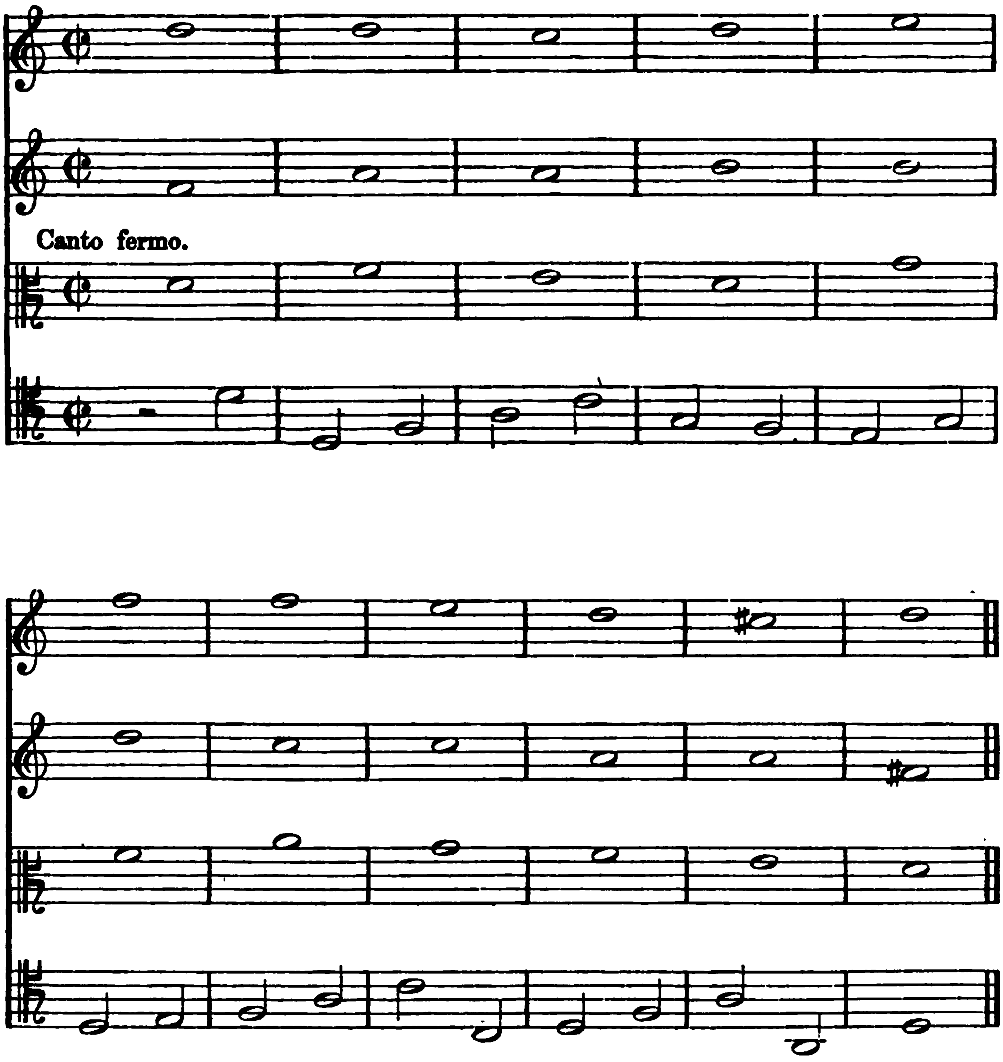

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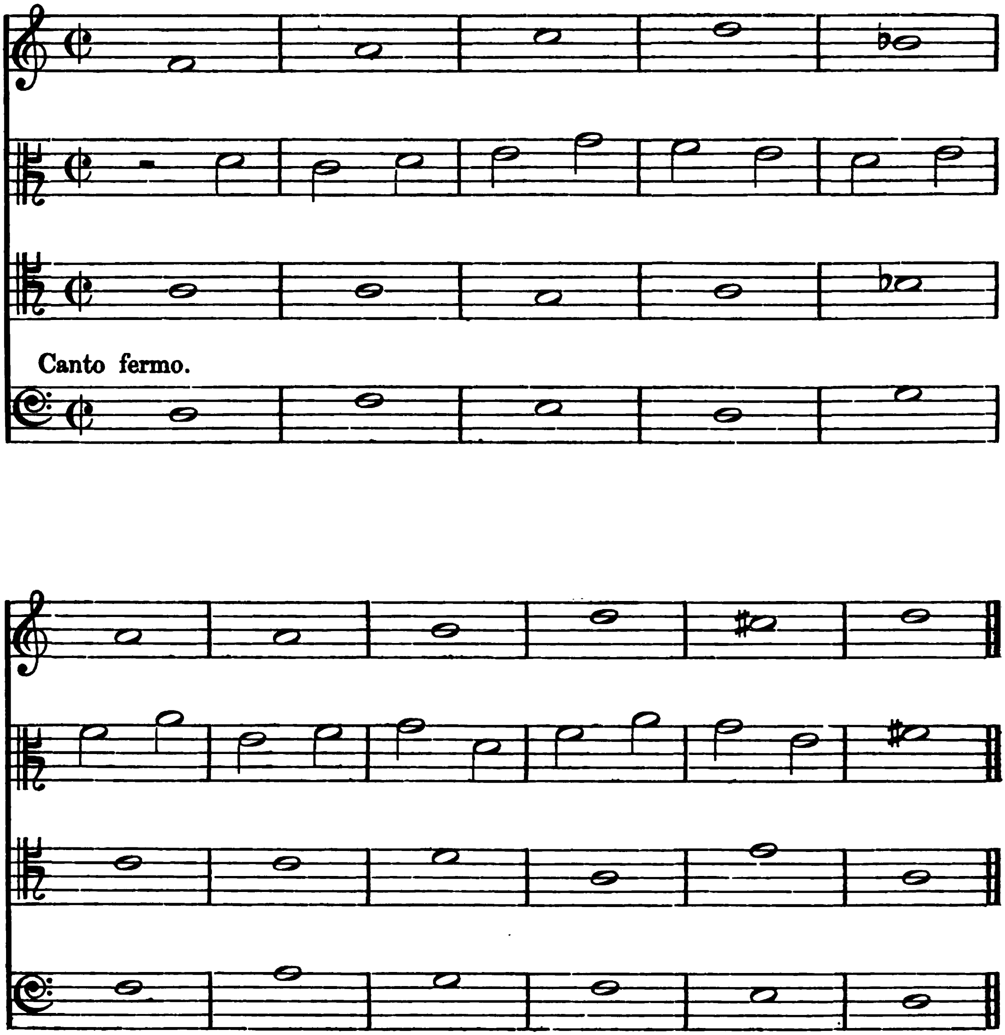
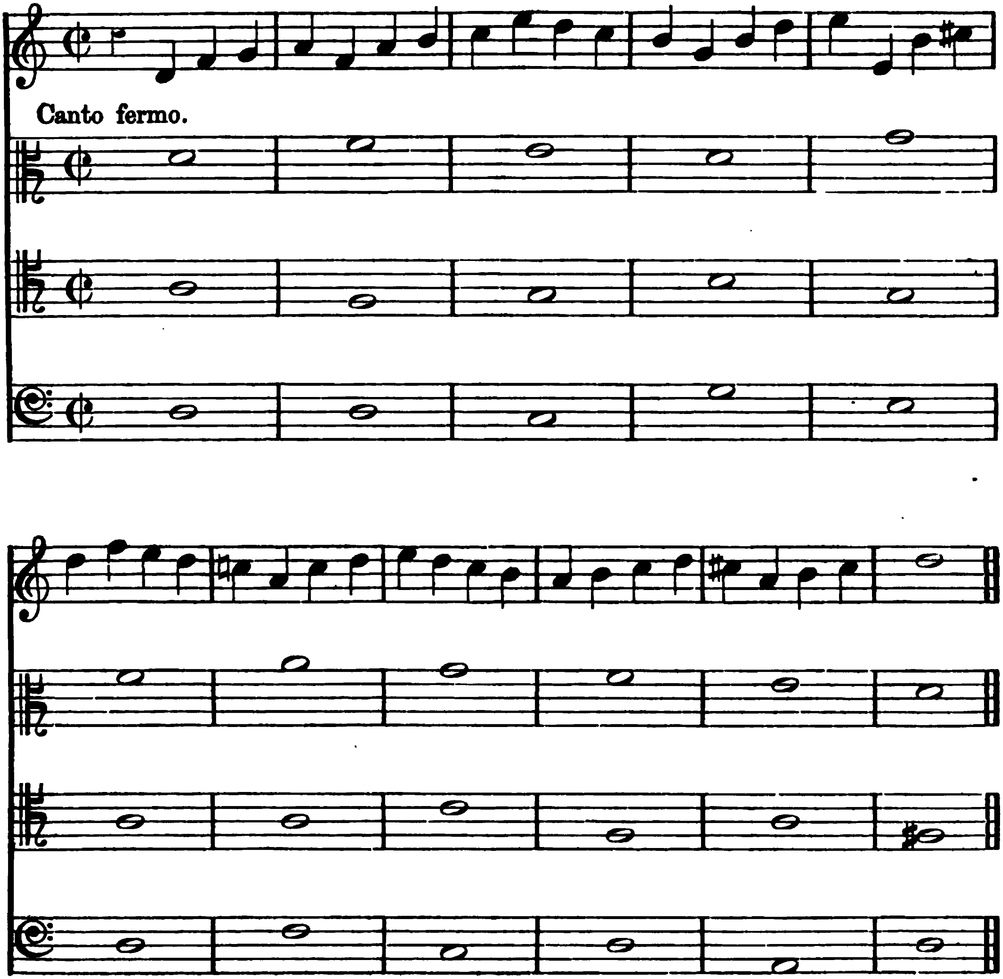


THIRD SPECIES.

No. I.



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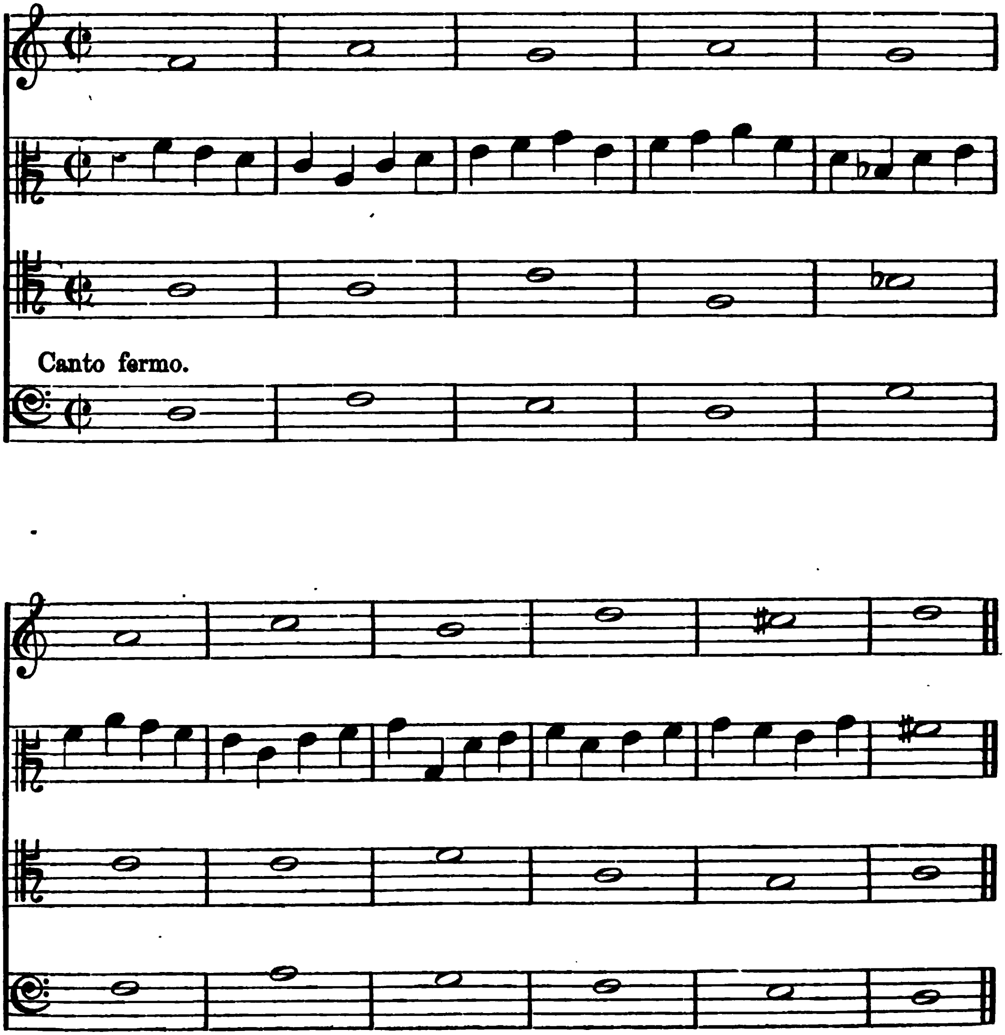

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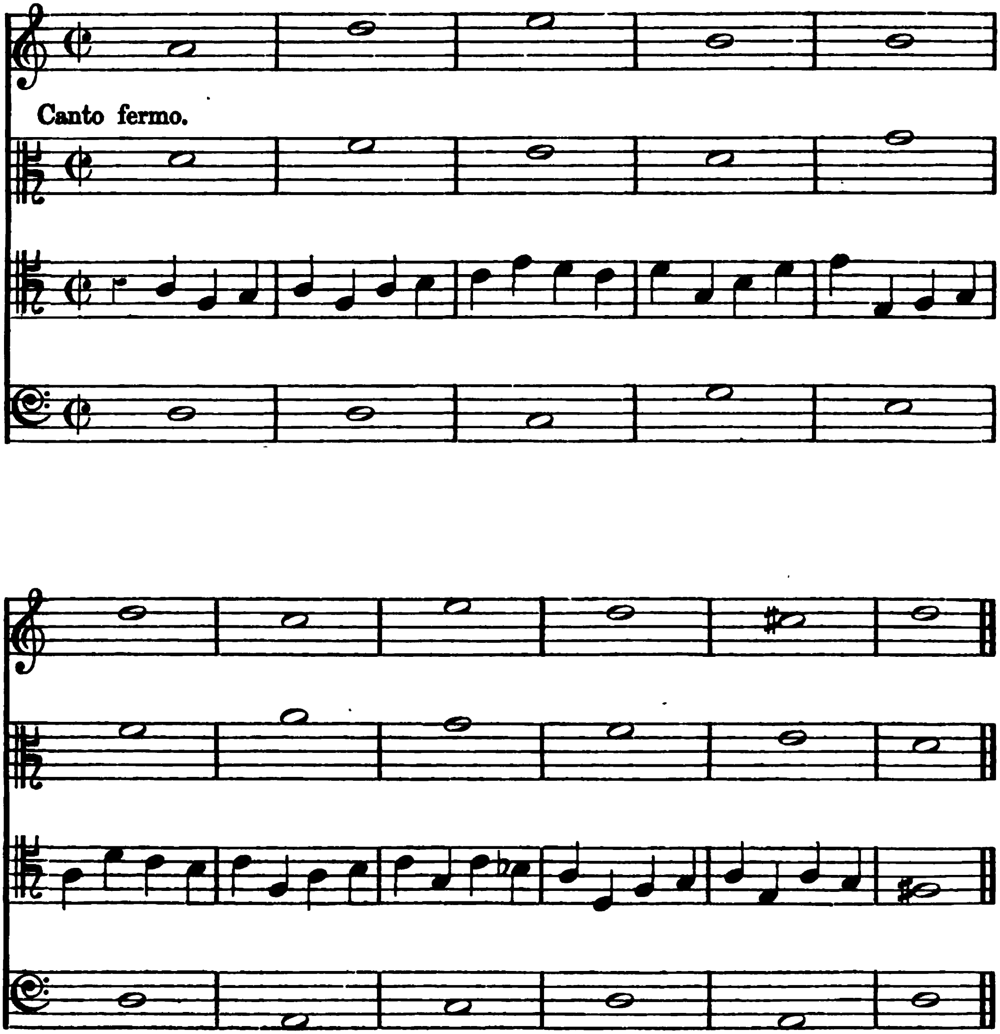

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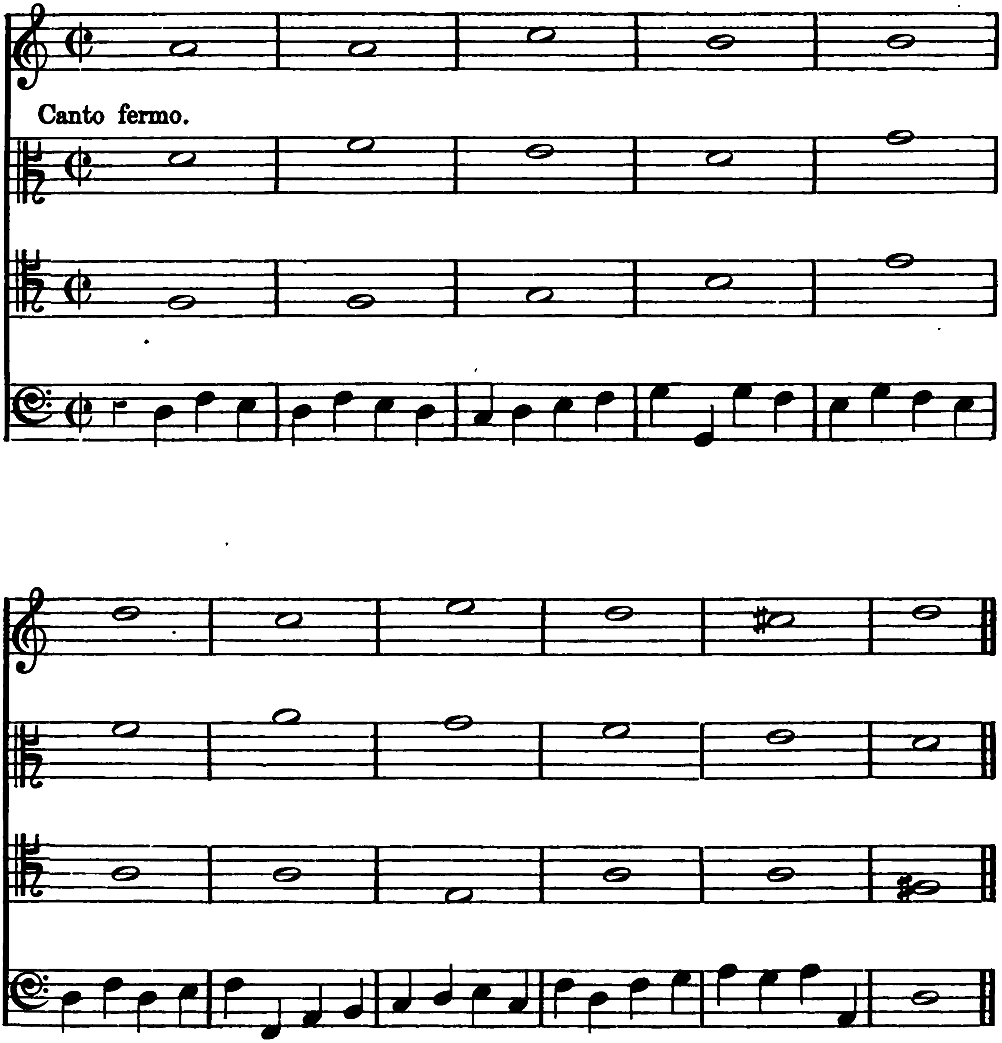
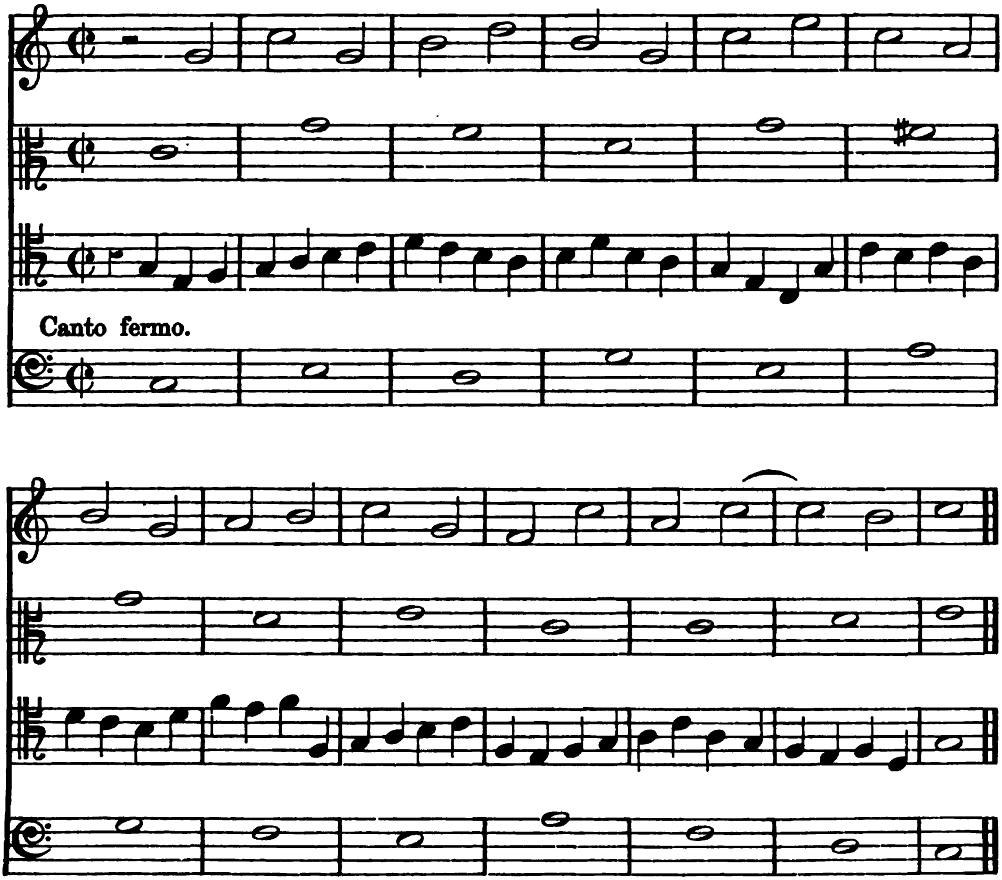


6. After exercising himself diligently in these various four-part counterpoints, the student may combine the three species in the different parts. For instance, he may place his canto fermo in the bass, his first species in the tenor, his second species in the alto, and his third species in the treble. Or he may adopt any other arrangement of the parts, such, e.g., as this from Cherubini :—



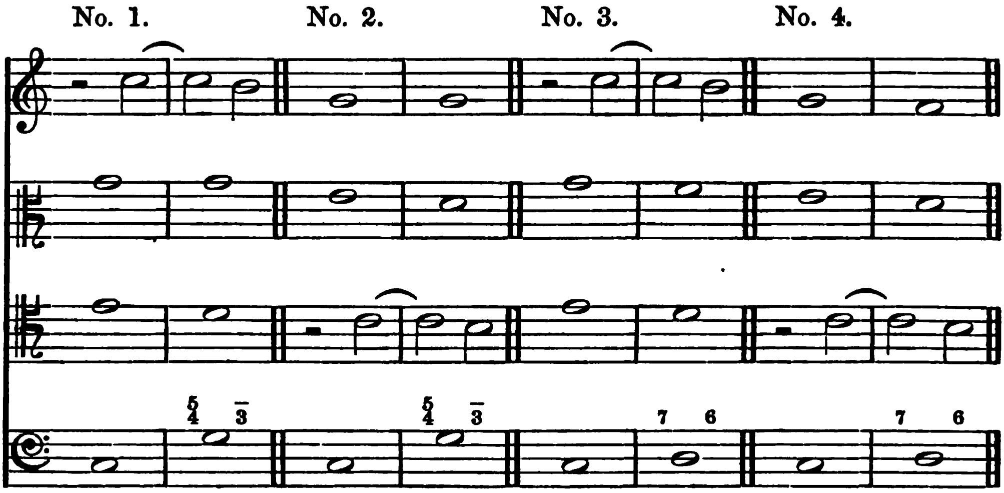
CHAPTER XIII.

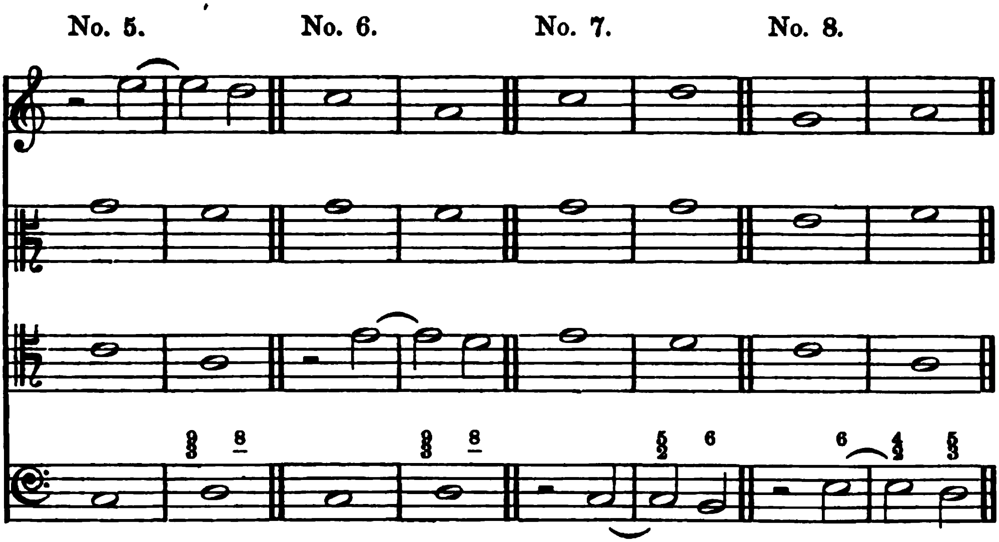
Fourth and fifth species of counterpoint, in four parts.

1. A FEW additional rules and cautions are required in treating of the fourth species of counterpoint in four parts. All the rules for this species in fewer parts remain in force, except in certain cases, which will be noticed as they arise.

2. The student is advised to make every chord complete, whether the syncopated note be consonant or dissonant.

3. The following examples of the ways of employing dissonances are taken from Cherubini.



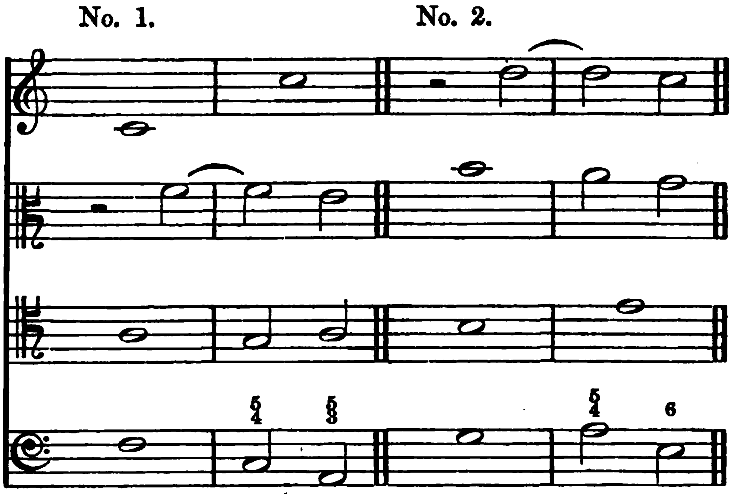


Of these, Nos. 1 and 2 give the use of the dissonance of the fourth, 3 and 4 that of the seventh, 5 and 6 that of the ninth, 7 and 8 that of the second.

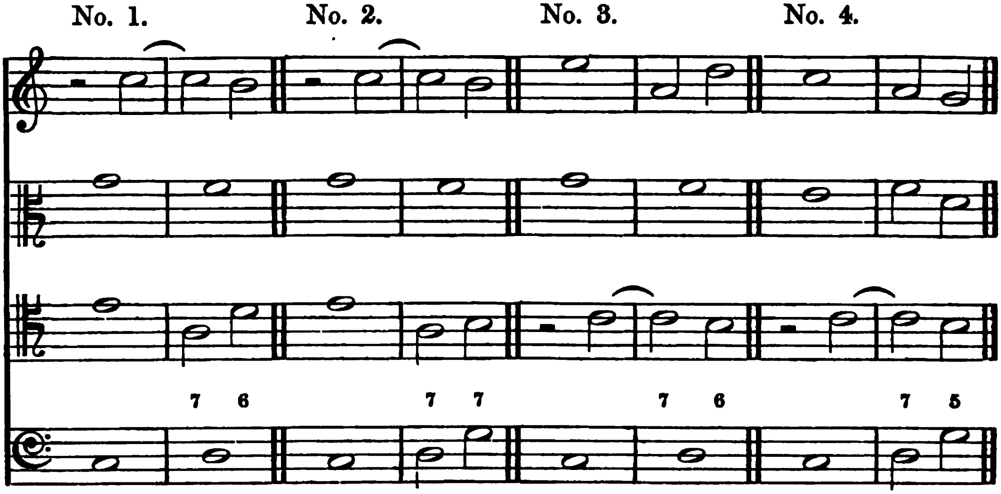
4. If we test the above examples by omitting the syncopations, as recommended in Chapter X, 3, we shall find that in all of them the chords are complete.

5. It is allowed sometimes to put two minims instead of a semibreve in the accompanying parts, so that the dissonance may be resolved on a different chord; by this means great variety of effect is obtained. The annexed examples are from Cherubini.

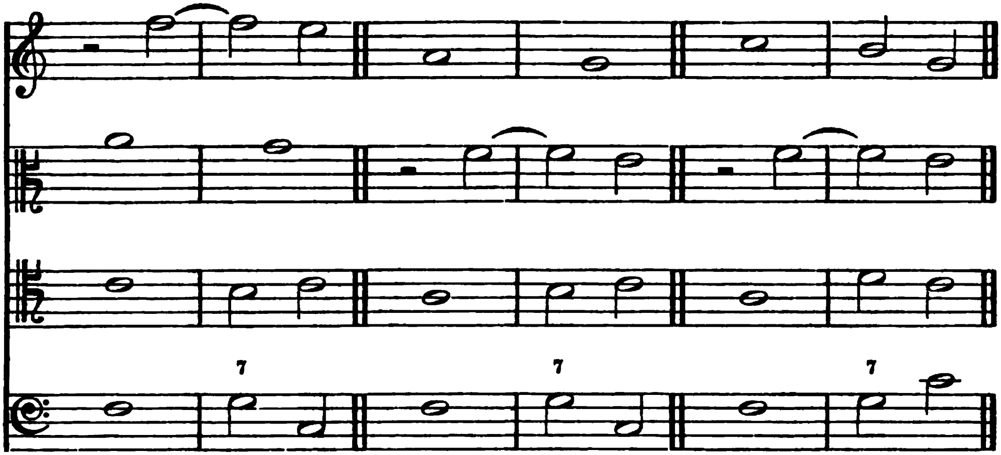
TREATMENT OF THE FOURTH.



TREATMENT OF THE SEVENTH.



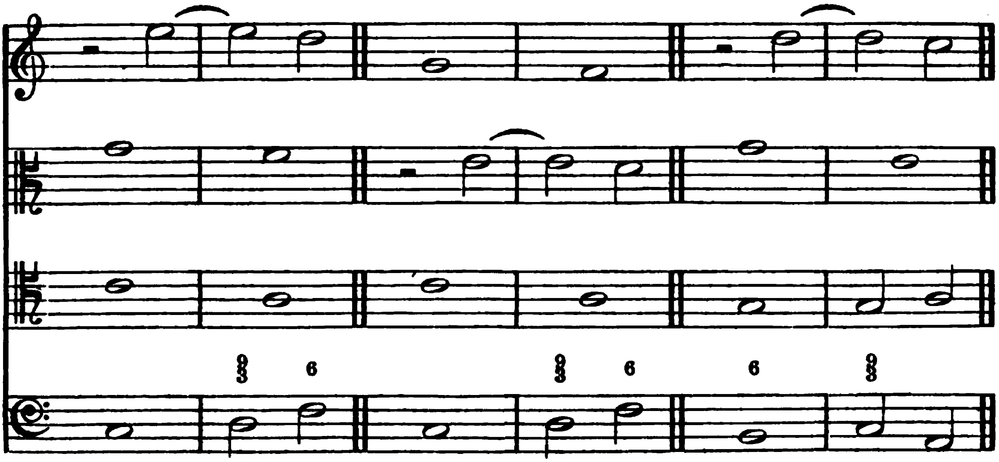
No. 5. No. 6. No. 7.

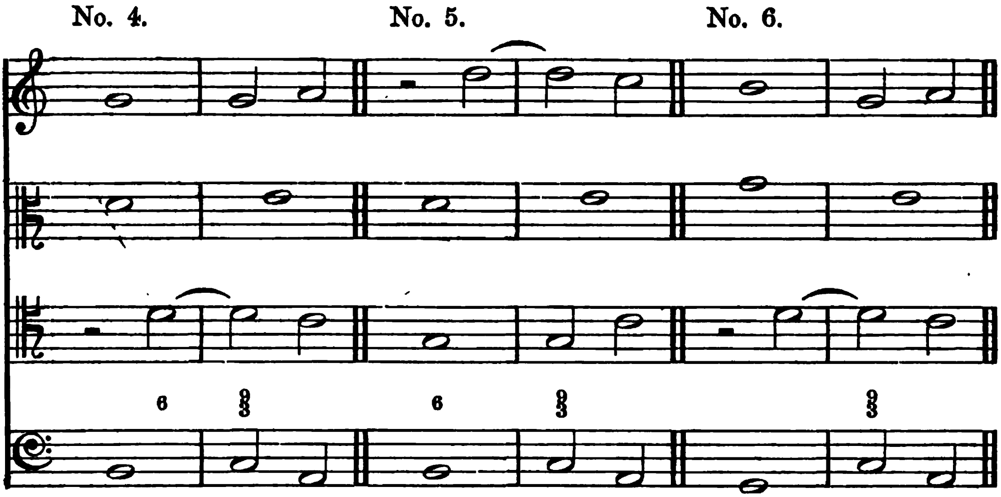


In Nos. 5, 6, and 7 the dominant or fundamental seventh is, as it were, accidentally produced, and treated as an ordinary dissonance.

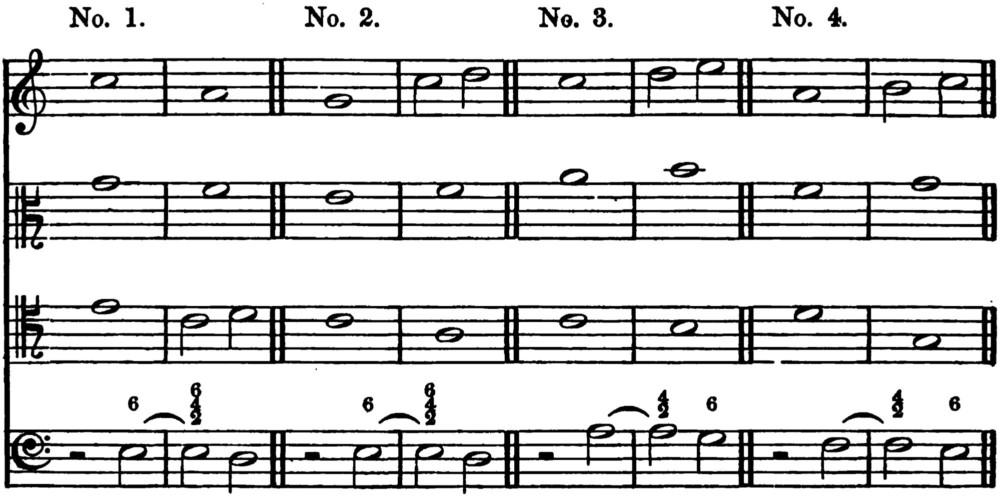
TREATMENT OF THE NINTH.

No. 1. No. 2. No. 3.

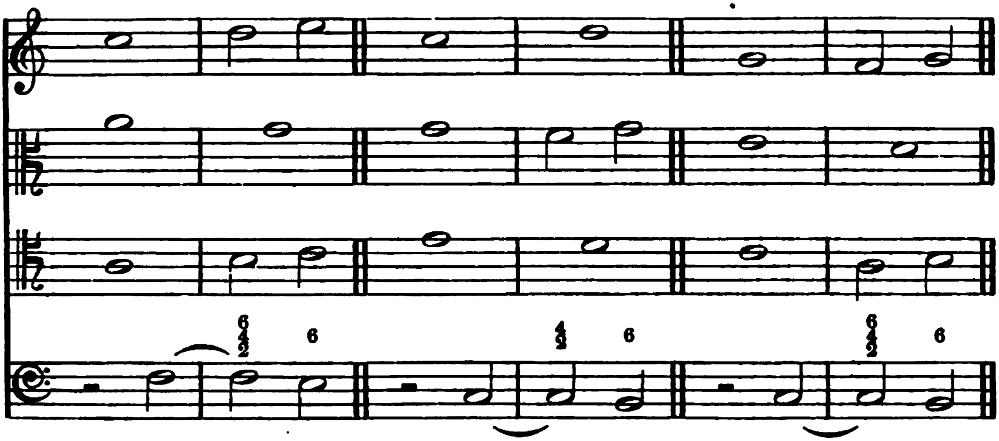




TREATMENT OF THE SECOND.



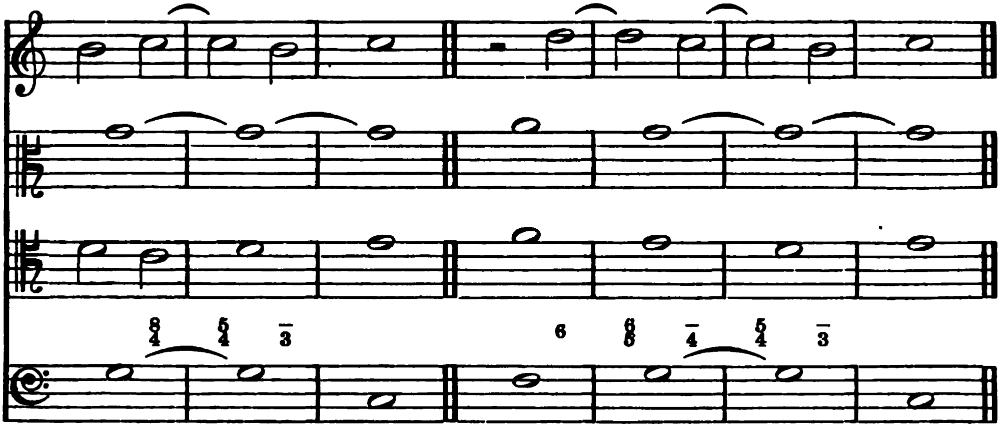
No. 5. No. 6. No. 7.



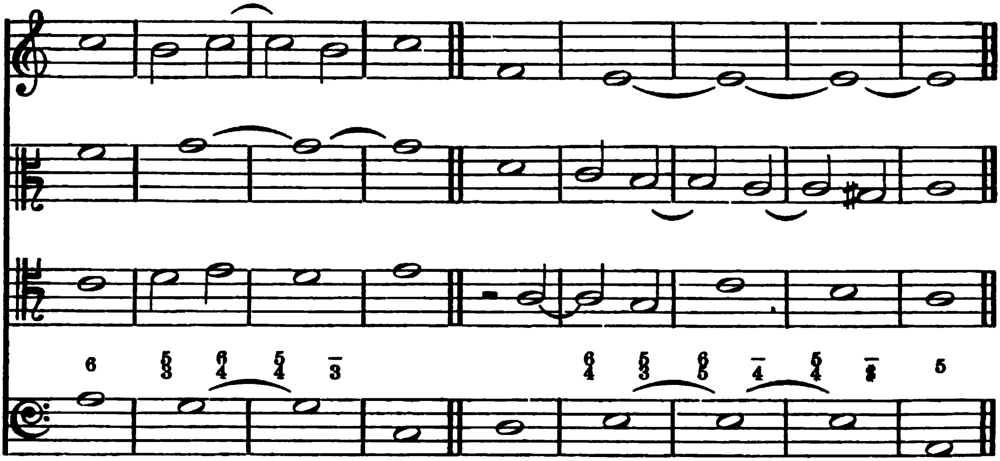
In Nos. 4 and 5 the third inversion of the dominant seventh is accidentally produced, and treated as an ordinary dissonance.

6. The use of the pedal, especially towards a close, is often very desirable. (See Chapter X, 6.) Palestrina often used the dissonance of the fourth without preparation on a pedal, as in the following examples—

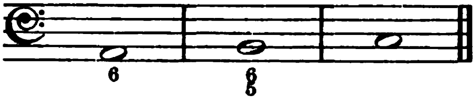
No. 1. No. 2.



No. 3. No. 4.



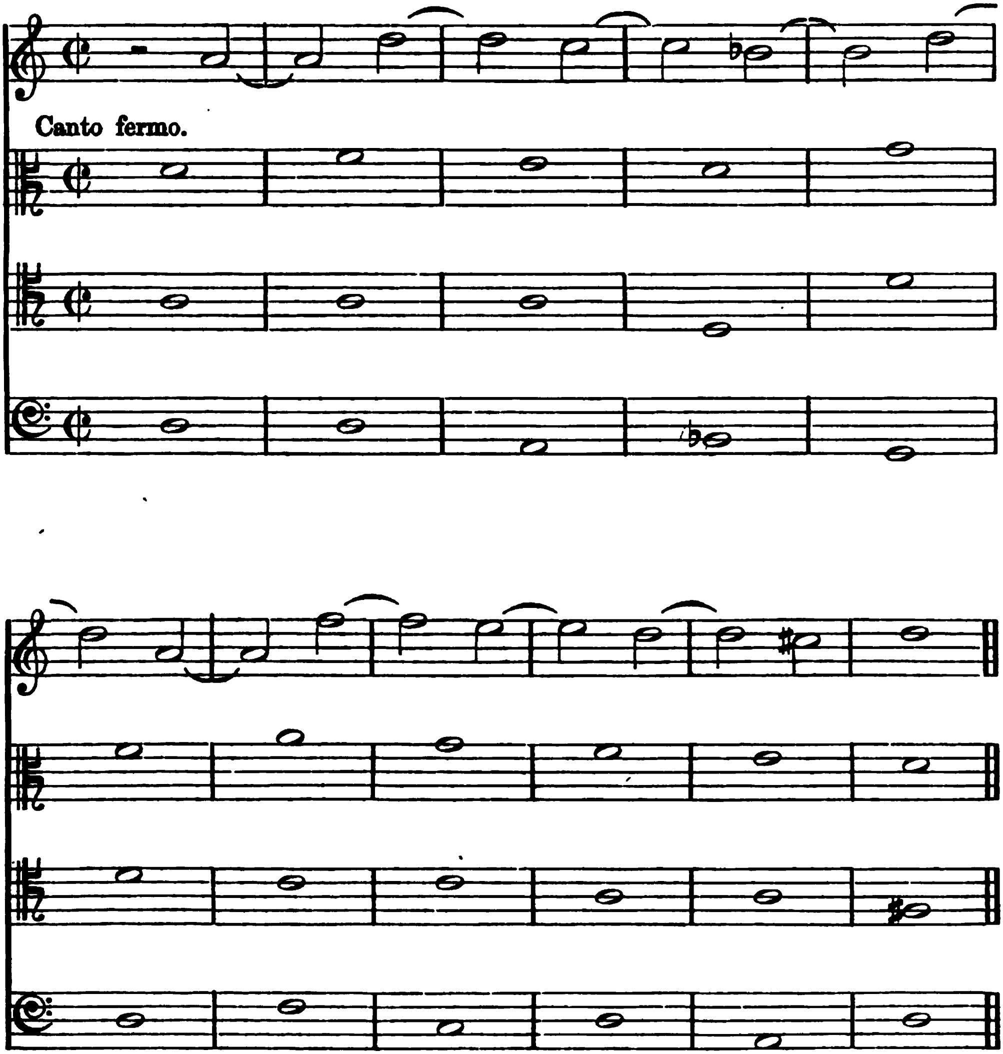
7. The diminished fifth is allowed in this species, when it is joined with the sixth in the first inversion of the chord of the dominant seventh. (See "Treatise on Harmony," Chapter III, 4.) It should be prepared by a sixth, with an ascending bass; thus—



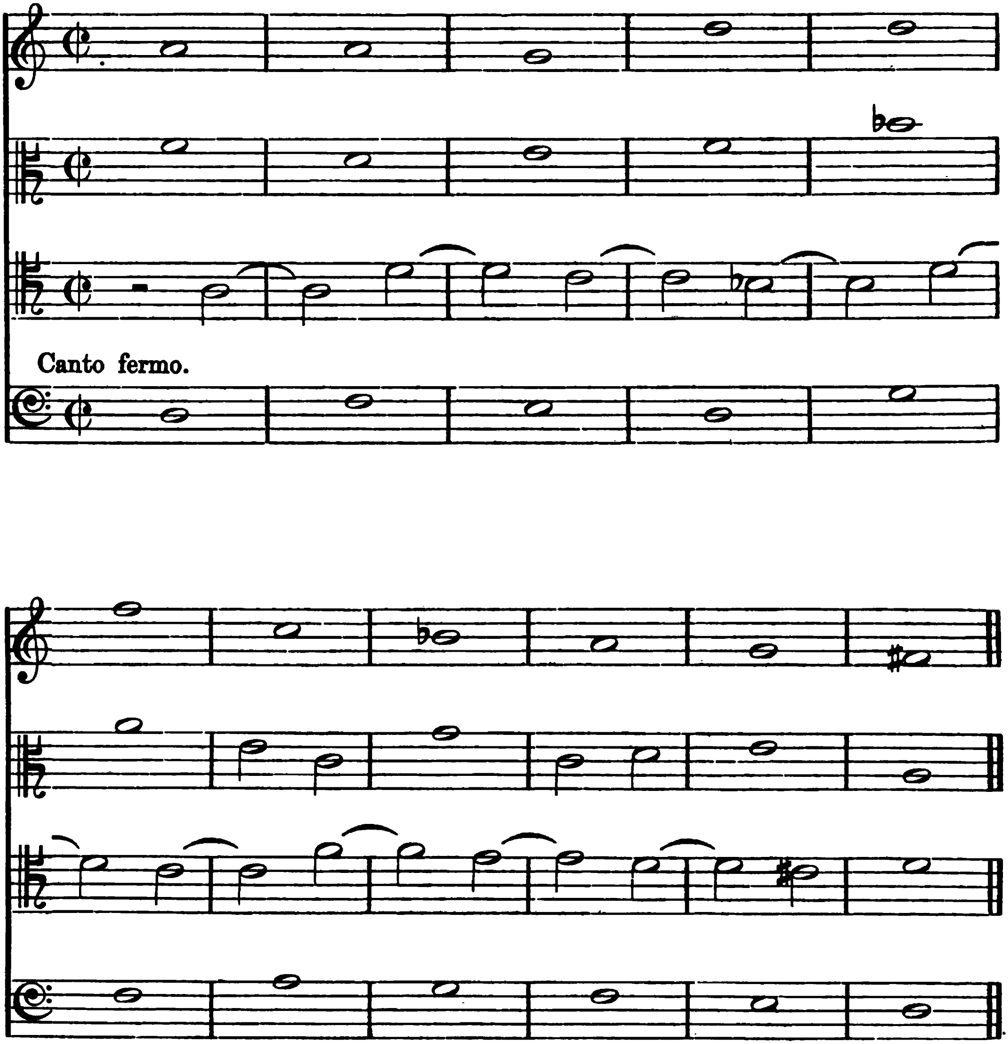
and may be introduced into any of the upper parts.

8. Some examples, from Fux and Cherubini, will now be given as models.

No. I.

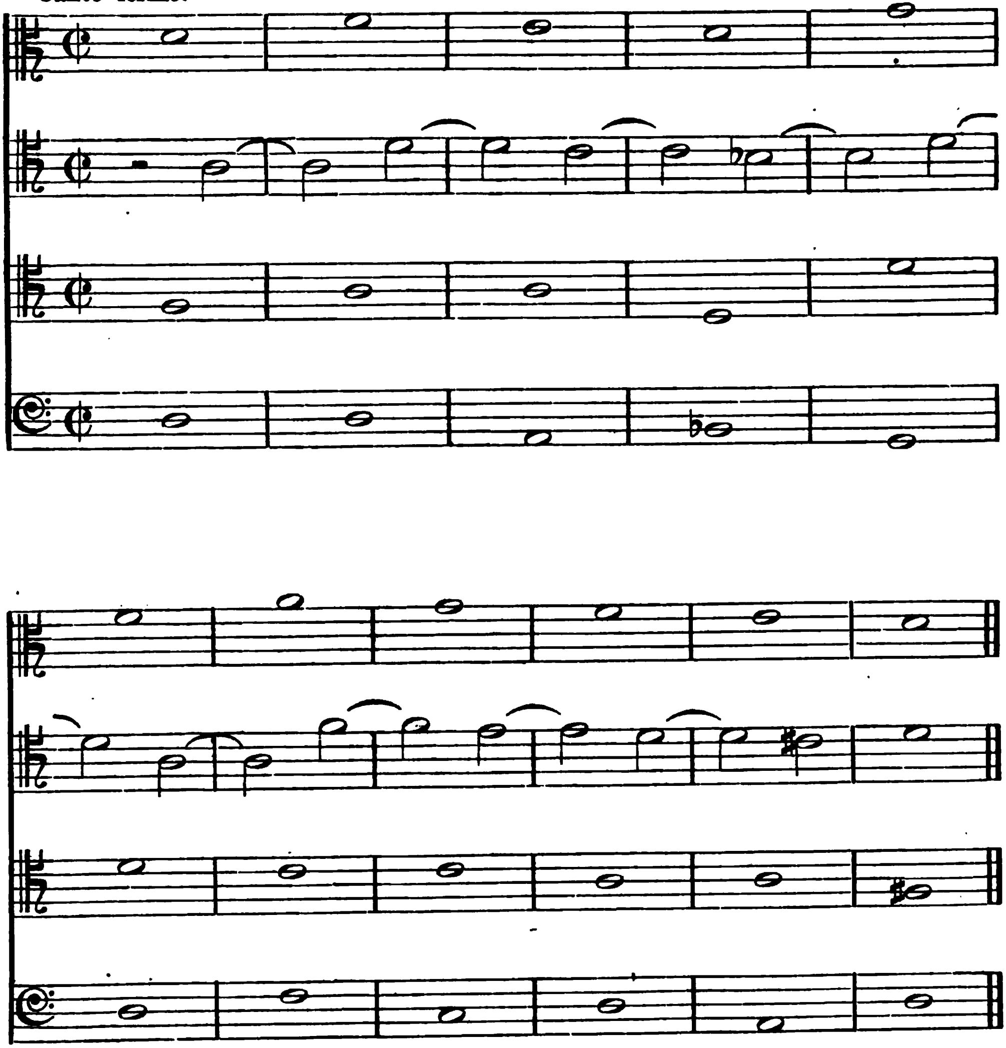


No. II.

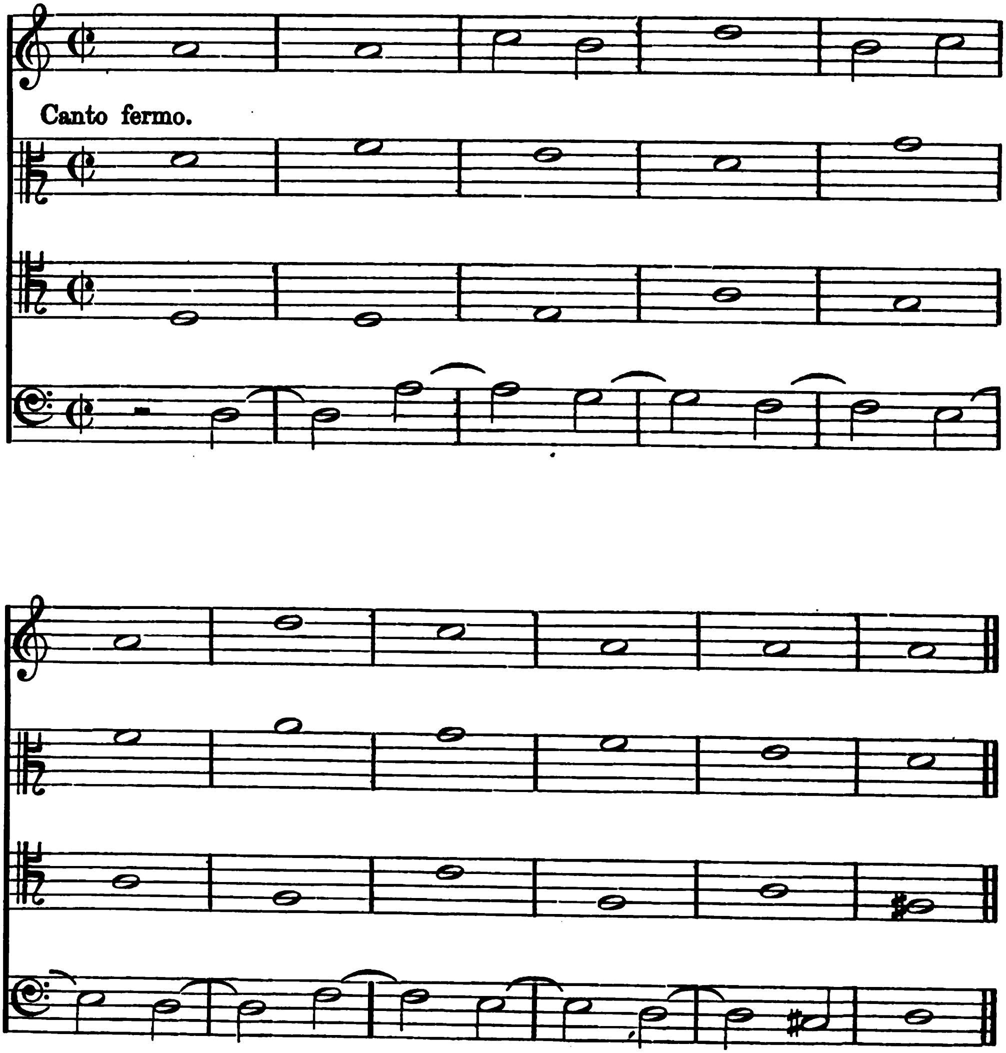


No. III.

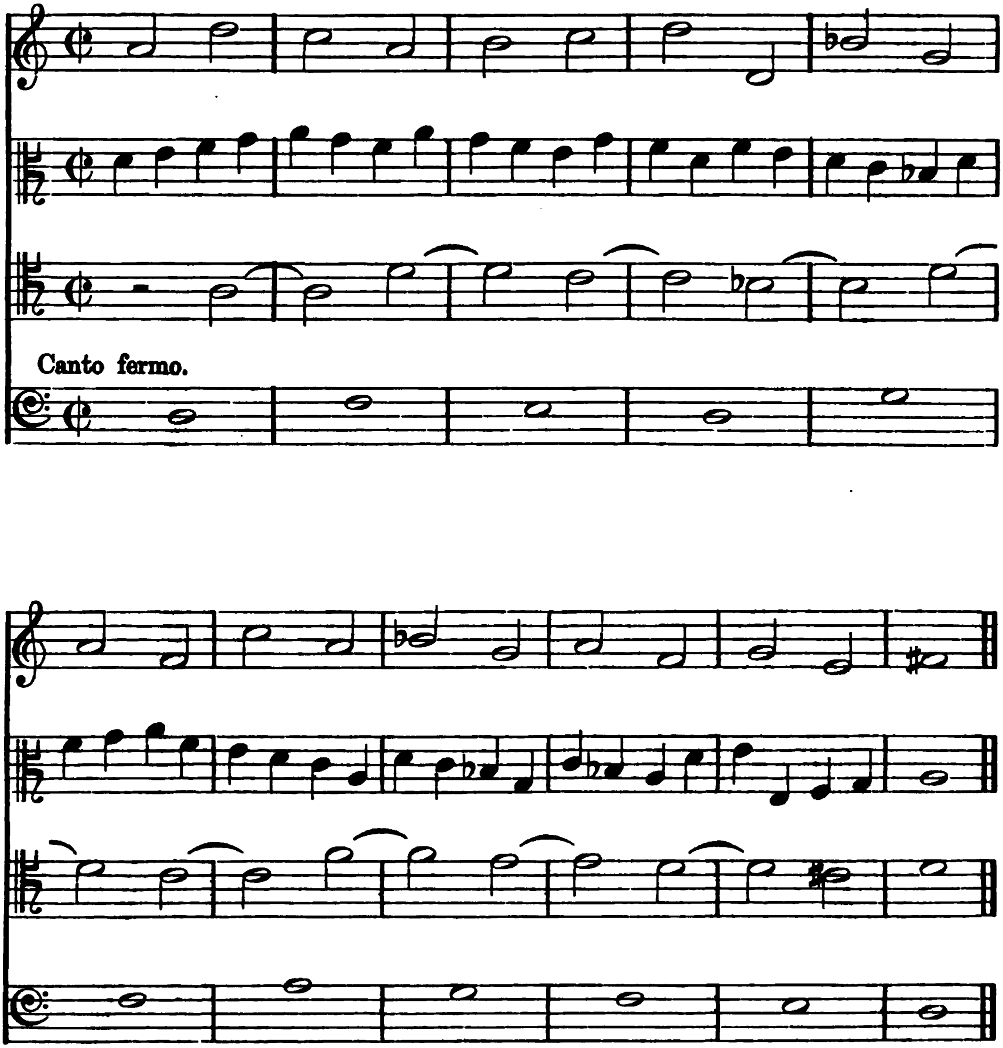
Canto fermo.



No. IV.

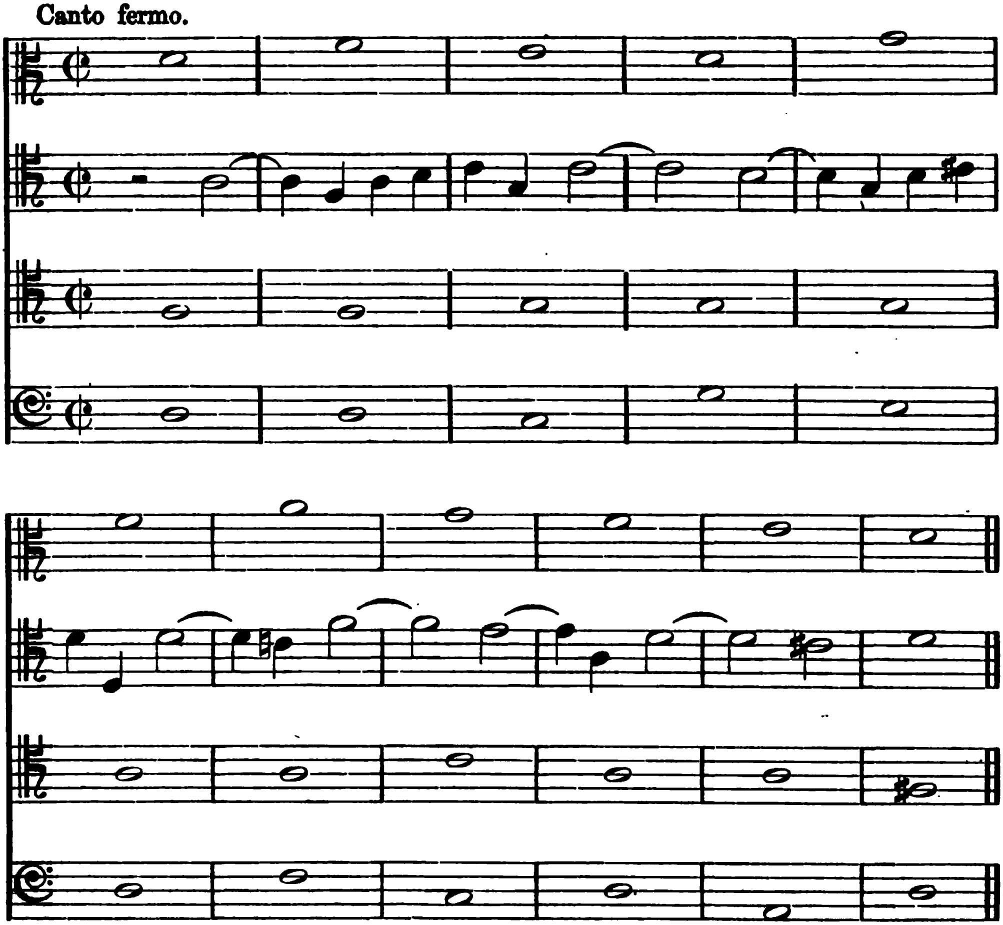


9. The next example is a combination of four species—



10. There are no special rules for florid counterpoint in four parts. A few examples, therefore, will suffice to shew the student how he should proceed.*

No. I.



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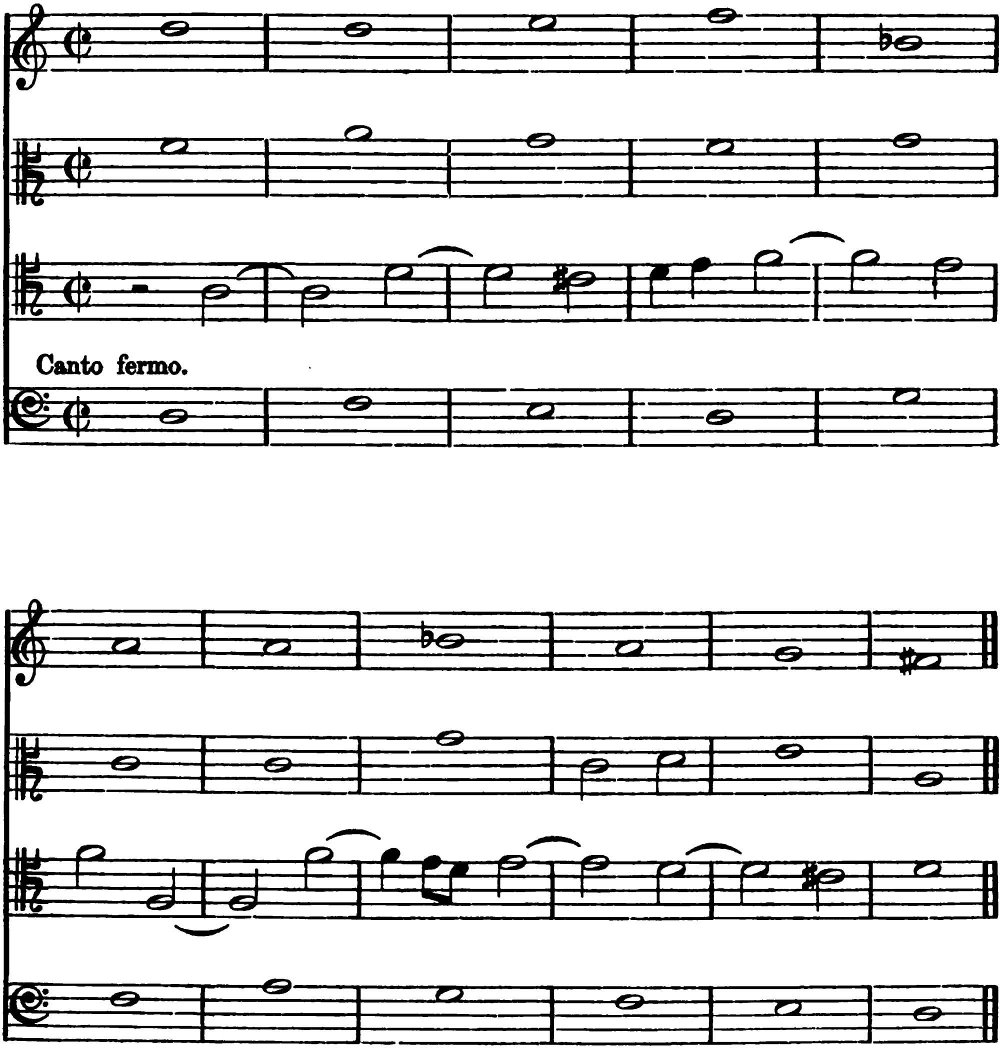
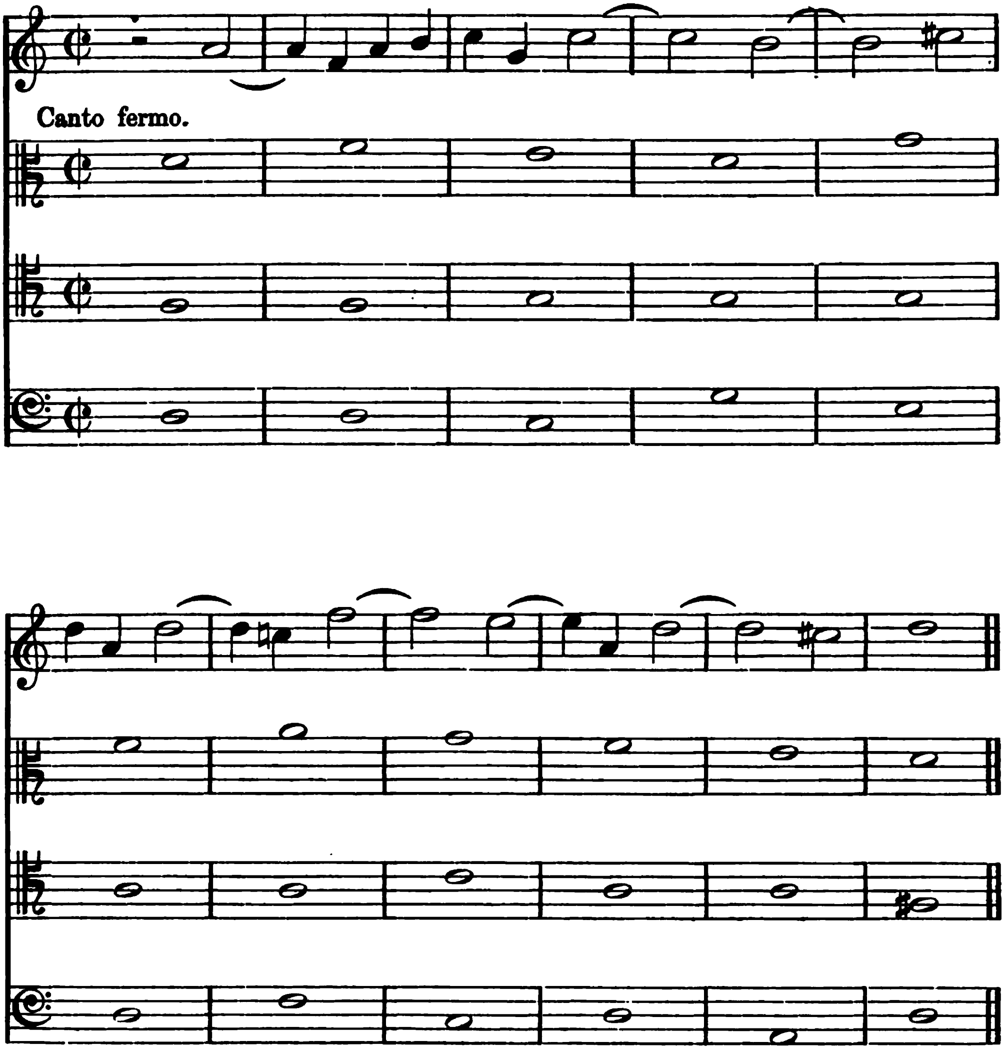
* These examples are slightly altered from Fux.

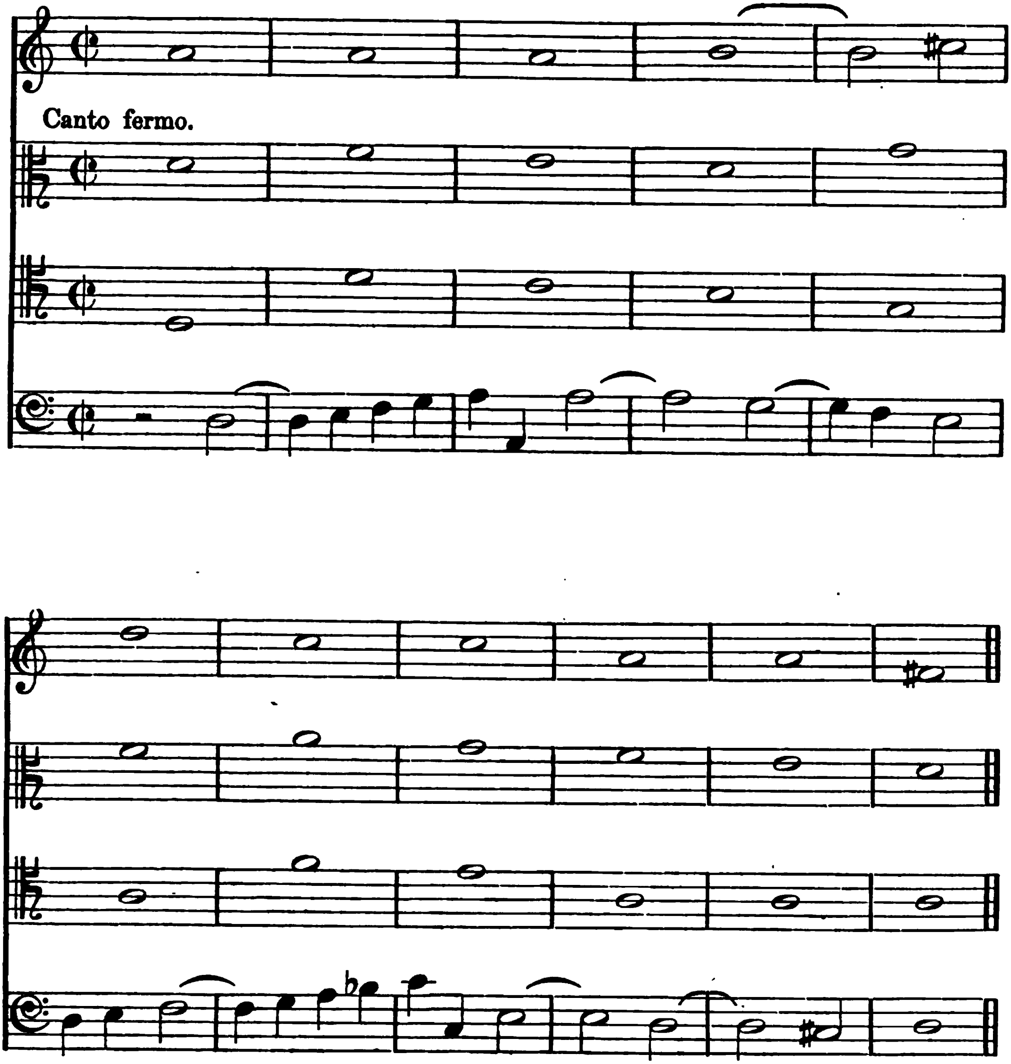
No. II.



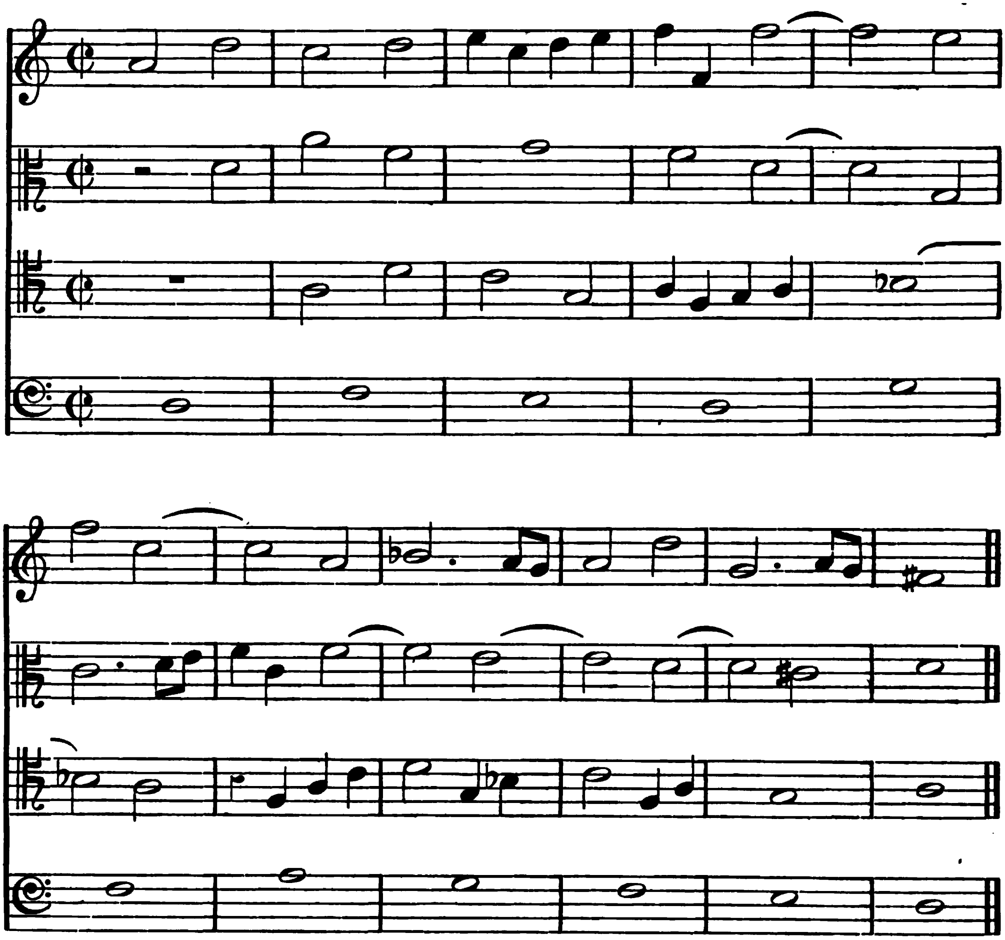
No. III.



No. IV.



11. Florid counterpoint may be combined with any of the preceding species. Or it may be itself introduced in two parts, or in three. Of this last method the following is an example *—



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* From Cherubini.

CHAPTER XIV.

Of counterpoint in more than four parts.

1. WHEN we write in more than four parts, all the rules already given remain unaltered, except in the particulars which will hereafter be specified: the chief peculiarity being the relaxation of the stringency of the rules as the number of parts increases.

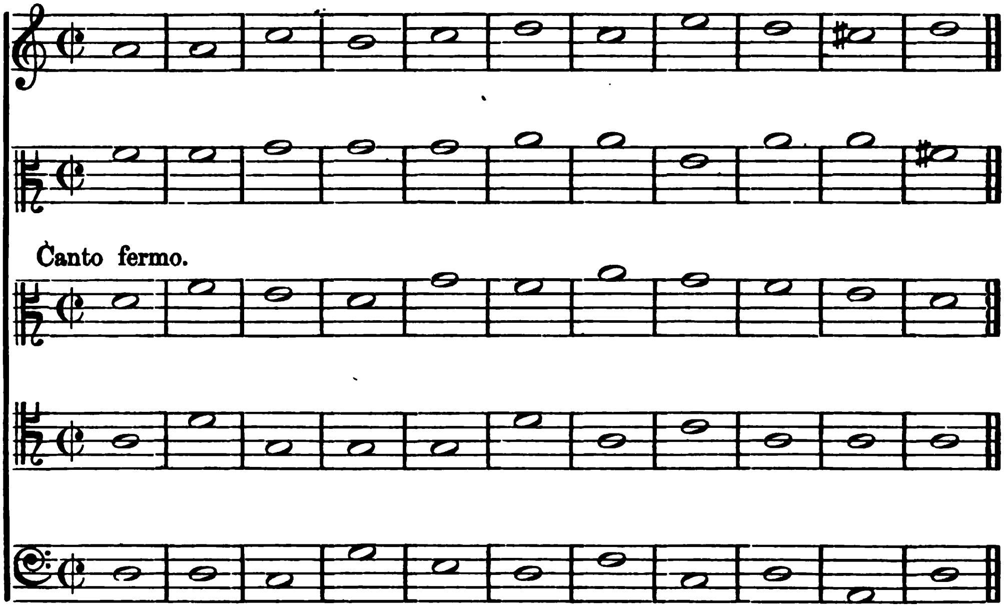
2. A great deal of music appears to be in many parts, while it really does not exceed four, or even three. Of such music this is not the place to treat. We shall only speak at present of counterpoint in more than four *real parts*, i. e. "parts which proceed together, and yet have each a different melody."

3. When the number of parts exceeds four, unisons may be used (though of course not consecutively). Consecutive fifths by contrary motion are also allowed, even between the extreme parts. Two fifths may also be sometimes, though rarely, used in similar motion, provided the latter of the two be a *diminished fifth.*

4. If in florid counterpoint in more than four parts rests are introduced, so as to reduce the number of parts in simultaneous movement to four, three, or two, then the rules which govern counterpoints of four, three, or two parts come into force in all their rigour, until the additional parts recommence their action.

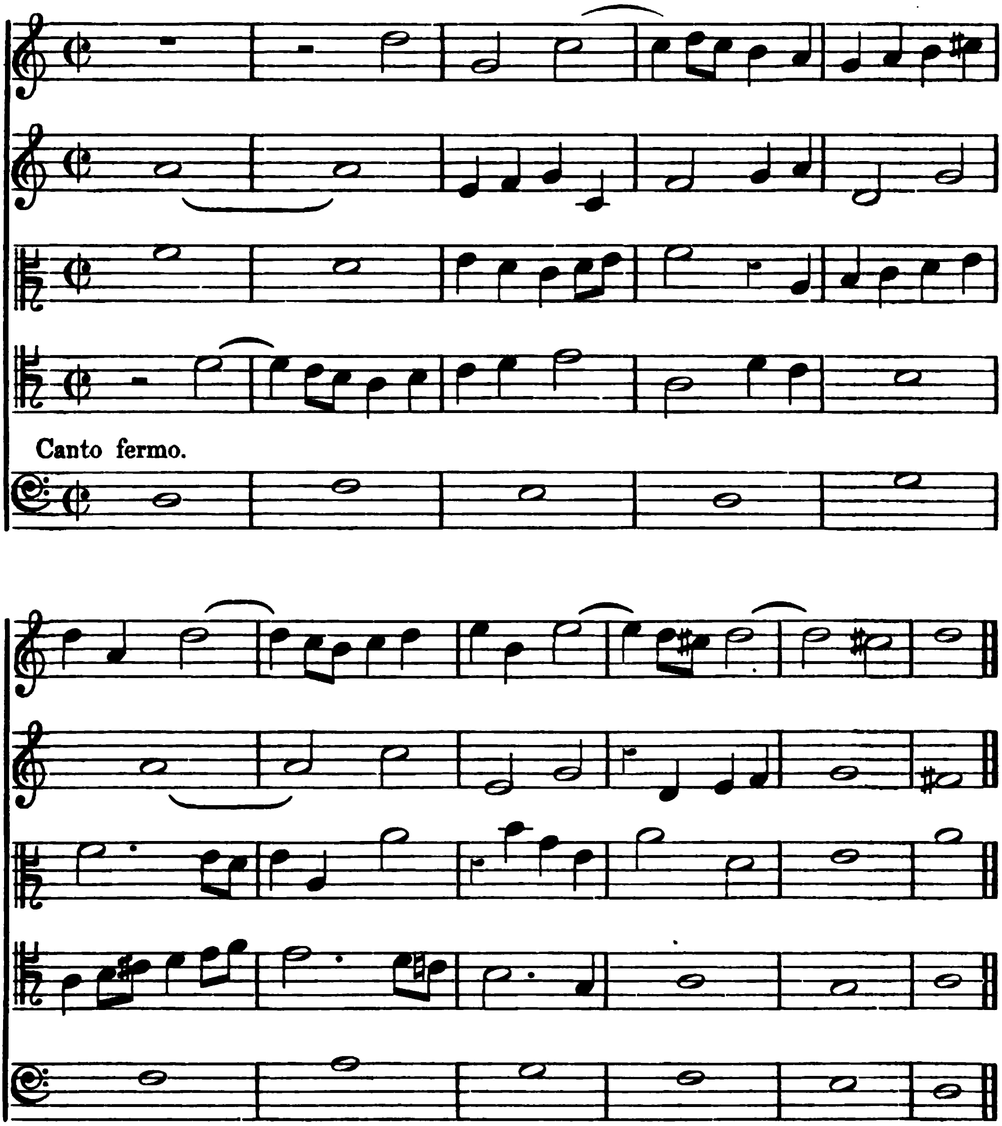
5. The student will find it a very useful exercise to set the various subjects given at the end of this treatise in five part counterpoint in all the different species. It will be sufficient to give two examples as models, one of the first species, and the other florid.

No I.



In this example none of the relaxations above specified have been admitted, and it will be good practice for the student to begin in this severe style.

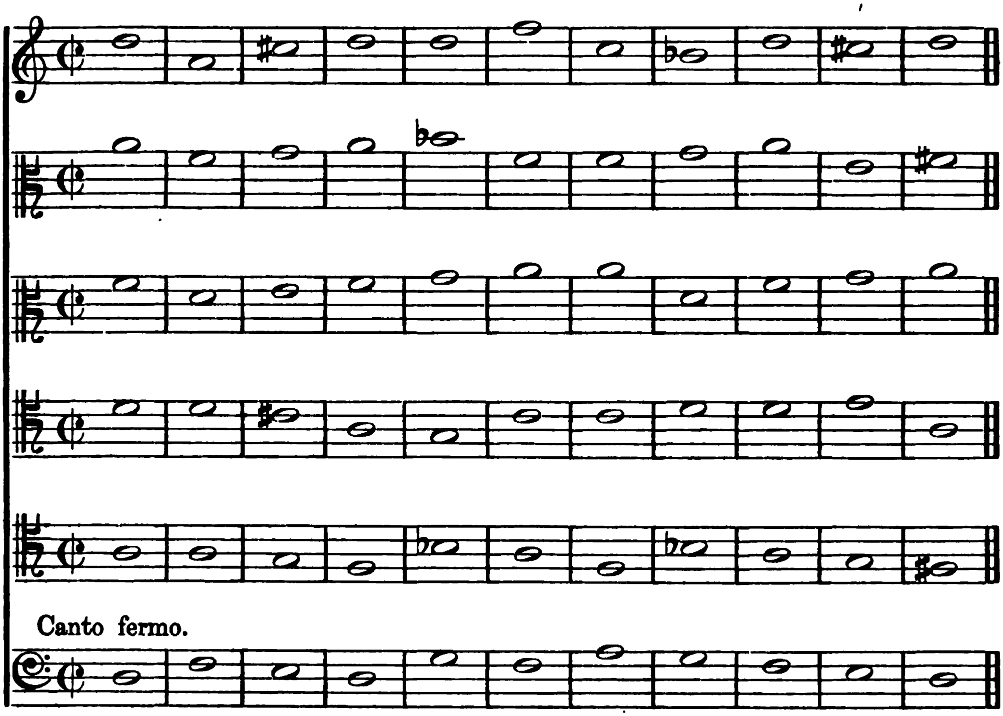
No. II.



In the foregoing example advantage has been taken of various relaxations of rule, which the student will detect for himself.

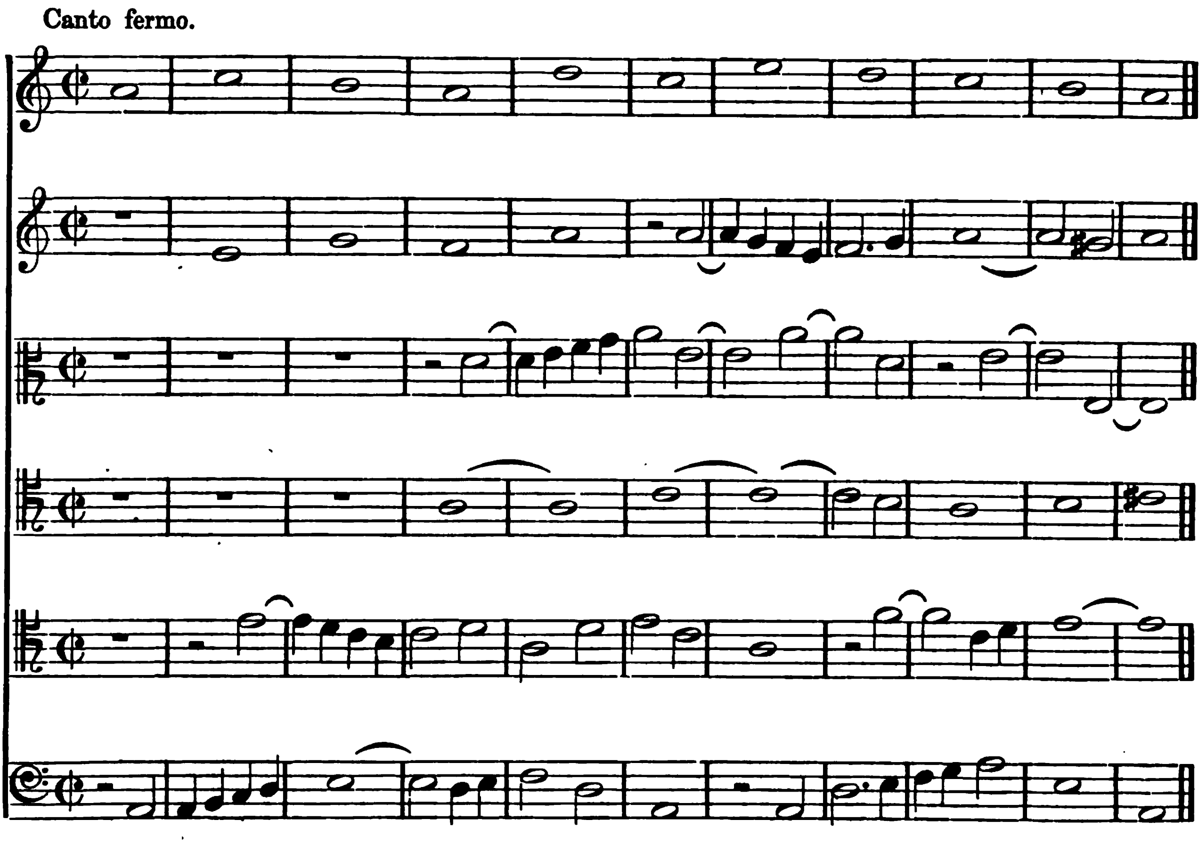
6. We will now give two examples from Cherubini, on the same canto fermo, in six parts. The first note against note, and the second in florid counterpoint.

No. I.

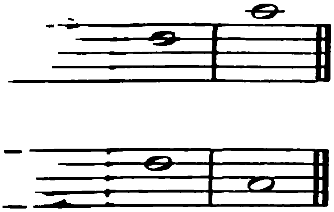


In the following example the canto fermo is transposed.

No. II.



7. In counterpoint in seven or eight parts, the two lowest parts are allowed to skip from the unison to the octave, or vice versâ; thus—



issonances is also allowed in
ertain cases one part may sound
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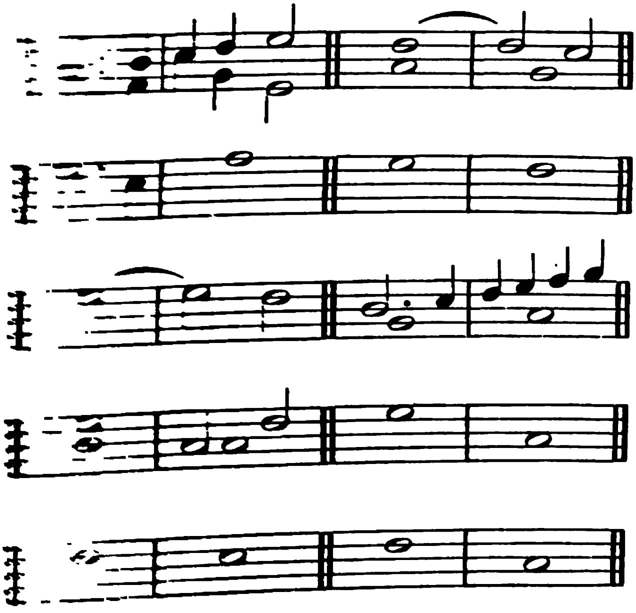
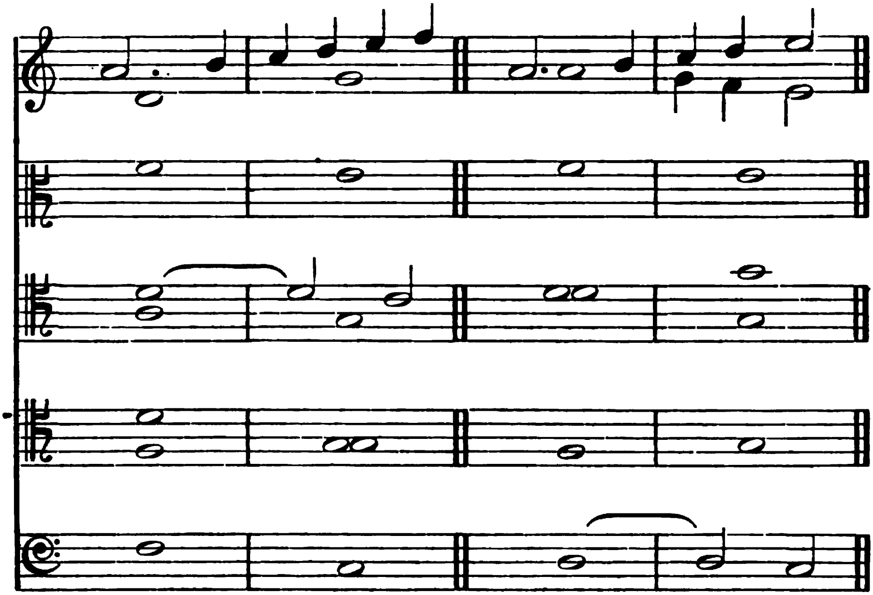
But this anticipation of the
ransient crossing, as it were, of
will now give some examples.

No. 3.

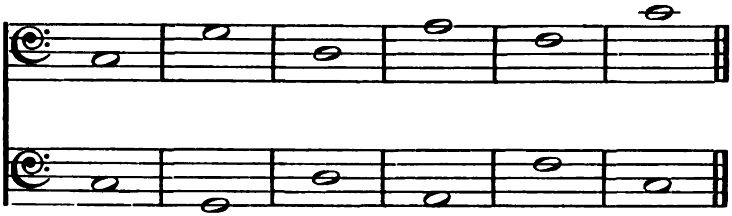


No. 4. **No. 5.**

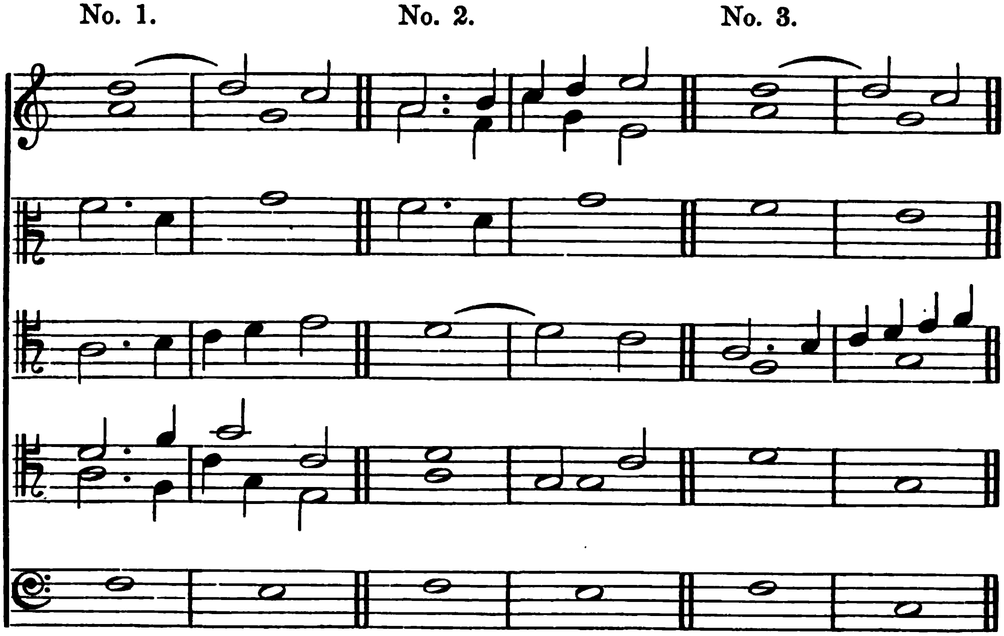


It is important that these very discordant notes should be placed in different octaves, so that the discord shall be at the distance of a seventh or a ninth. And this combination should never be allowed when writing for less than seven parts.

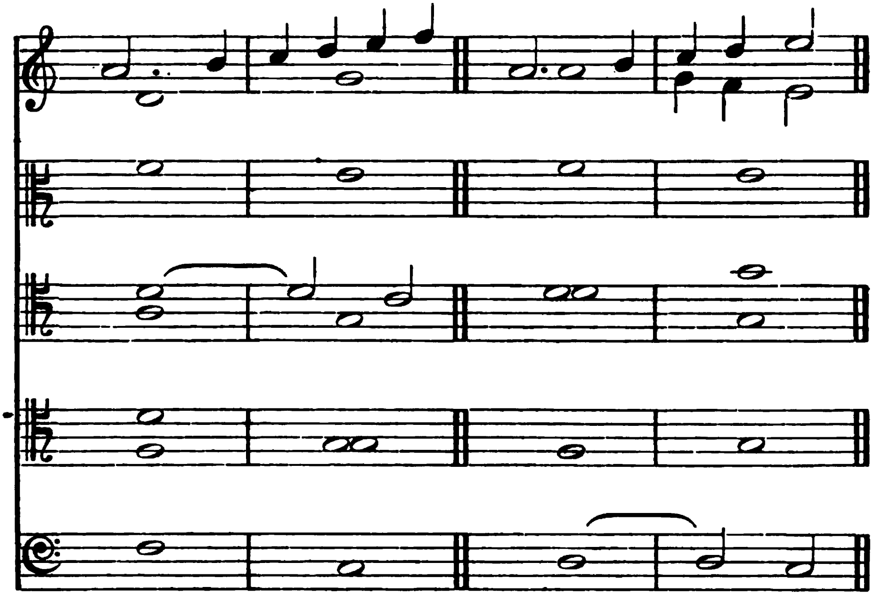
9. Sometimes in the old composers a very curious combination is found of the fourth and minor third, the fourth being afterwards resolved on a major third, thus producing a kind of false relation. This is ~~peculiarly prevalent~~ among the old madrigalian composers, and also in the English school of ecclesiastical music of the seventeenth century. It is mentioned here, because it is more or less analogous to the kind of discord which has been last described. The following specimen is from an anthem by Orlando Gibbons—"Hosanna to the Son of David."



8. A peculiar licence with respect to dissonances is also allowed in writing in seven or eight parts. In certain cases one part may sound the note on which the dissonance should be resolved, while another part is still holding on the dissonance. But this anticipation of the resolution can only take place by a transient crossing, as it were, of the two parts involved, of which we will now give some examples.



No. 4. No. 5.



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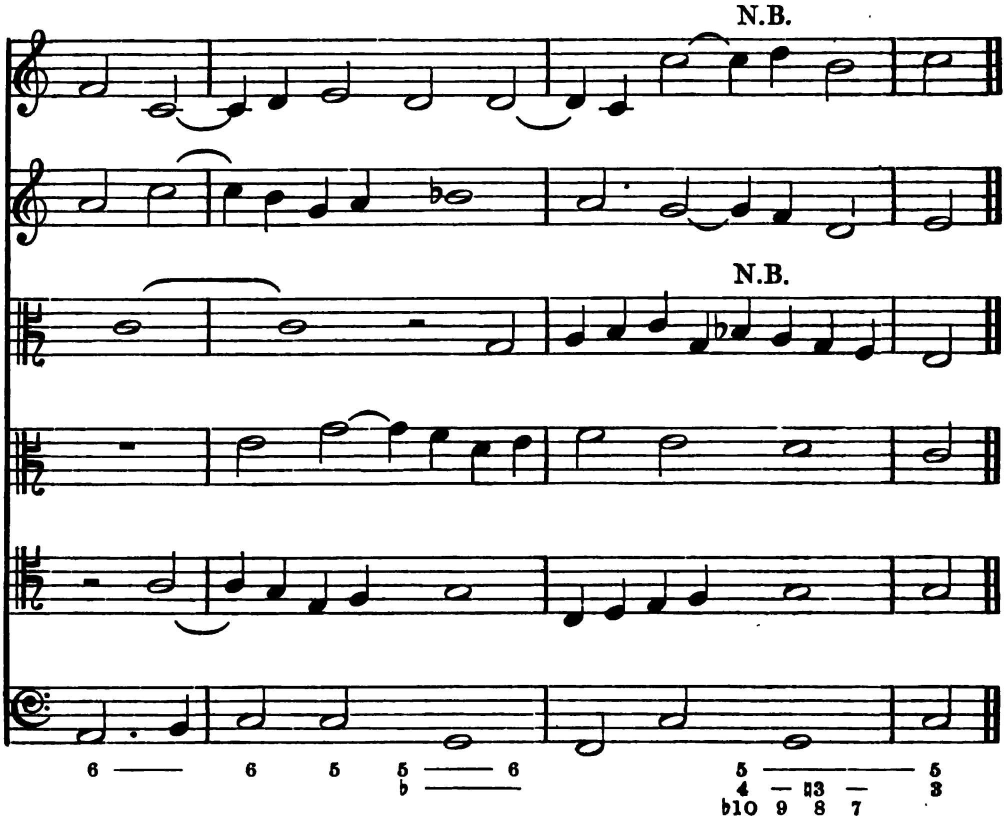


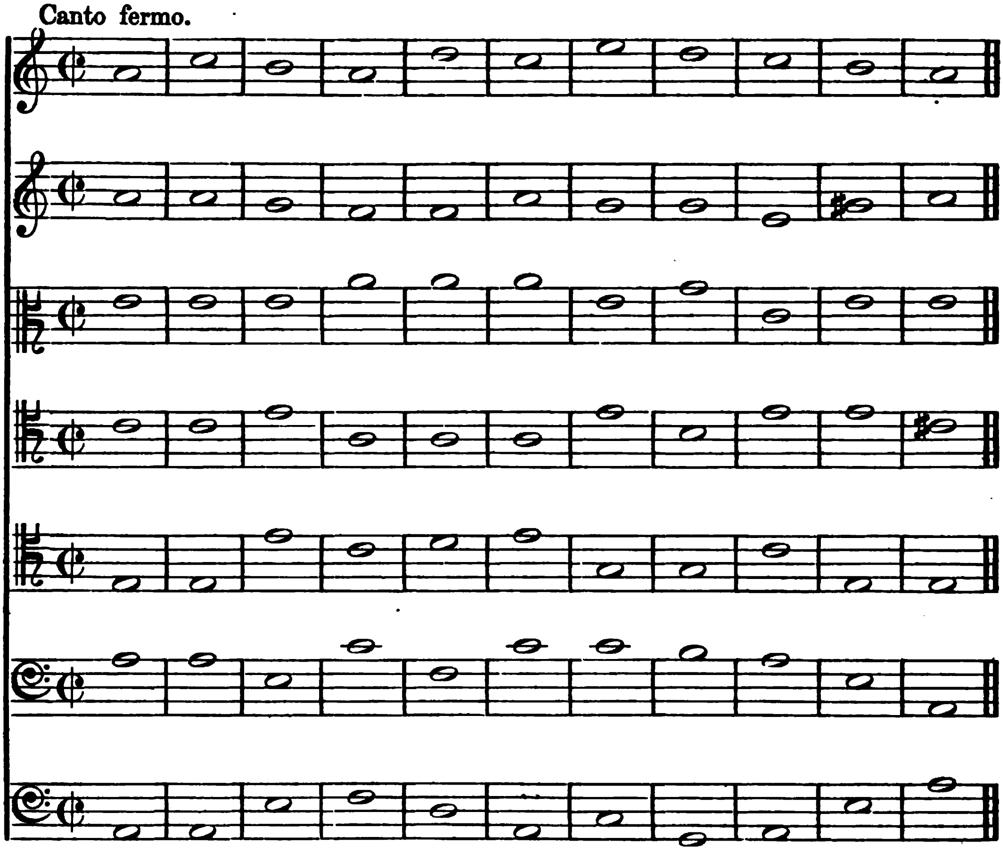
This is a model which should not be followed, unless with the special intention of imitating closely the style of that particular period.

10. There are two ways of writing in seven or eight parts. The first is by arranging the voices in score in their order of acuteness, and treating the whole as one choir, exactly as we have hitherto done when writing for fewer parts. The second is by dividing the parts into two choirs, each of four parts, and scoring for them in this order—

PRIMO CORO	Soprano Alto Tenore Basso	or	Treble Counter Tenor Tenor Bass	FIRST CHOIR.
SECONDO CORO	Soprano Alto Tenore Basso	or	Treble Counter Tenor Tenor Bass	SECOND CHOIR.

If the music is only in seven parts, the basses will generally be in unison all through. If it is in eight parts, the basses will be distinct. Occasionally, however, some other parts are in unison instead of the basses. In any case the two choirs should be made to sing alternately and responsively, in four-part counterpoint, every now and then uniting in a burst of seven or eight-part harmony, by way of contrast. The effect of this arrangement is often sublime.

11. In writing for two choirs, it is always desirable to make the harmony of each choir complete; for the two are usually placed at some distance from each other, and some of the audience must of necessity be so near to one choir as to hear the harmony it produces almost to the exclusion of that produced by the other choir. To accomplish this without falling into danger of forbidden consecutives is the chief difficulty of this species of counterpoint. At the end of the volume some specimens will be given. It will suffice for the present to give an example of counterpoint in seven parts on a canto fermo.



It will be observed that the skip of a major sixth is here admitted. This may be done freely in writing for so many parts. The student will do well to write counterpoints of the first and fifth species, in six, seven, and eight parts, to each of the subjects given for that purpose at the end of this treatise.

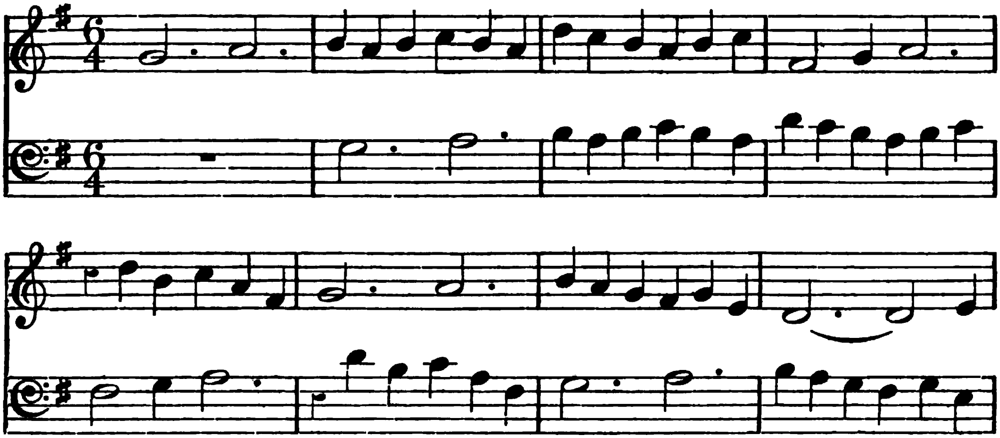
CHAPTER XV.

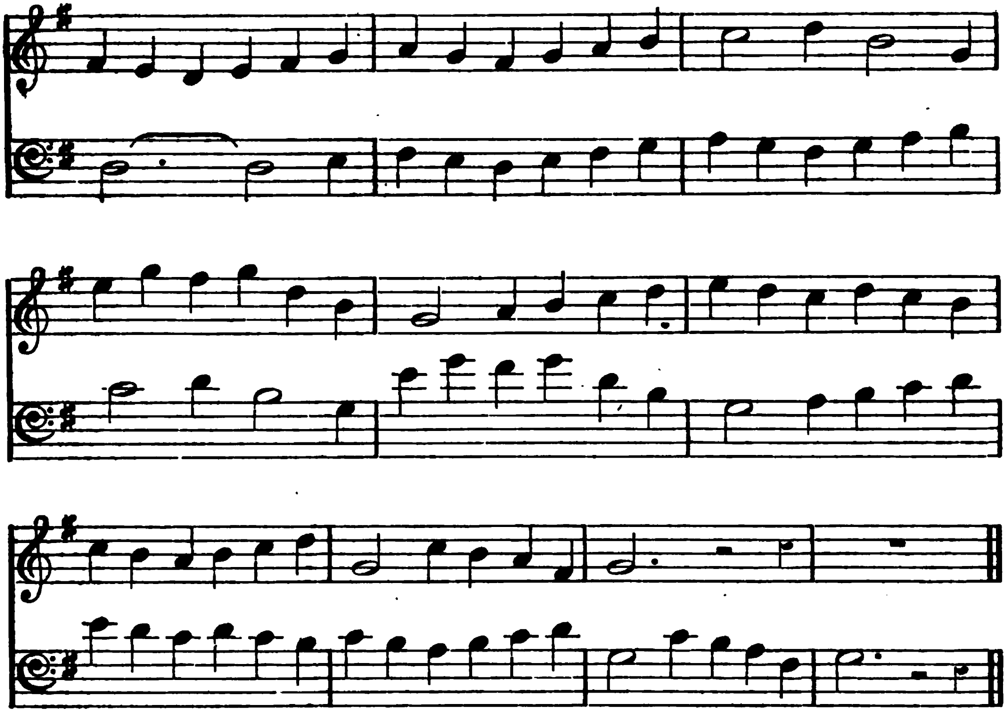
Of Imitation.

1. **Before** proceeding to speak of double counterpoint, it will be necessary to discuss the subject of Imitation, which may be looked upon as a corollary to simple counterpoint, and an introduction to double counterpoint and fugue.

2. Imitation is a musical artifice, by which the same melody or phrase is successively introduced into the different voice-parts, according to certain rules, derived from those which govern florid counterpoint.

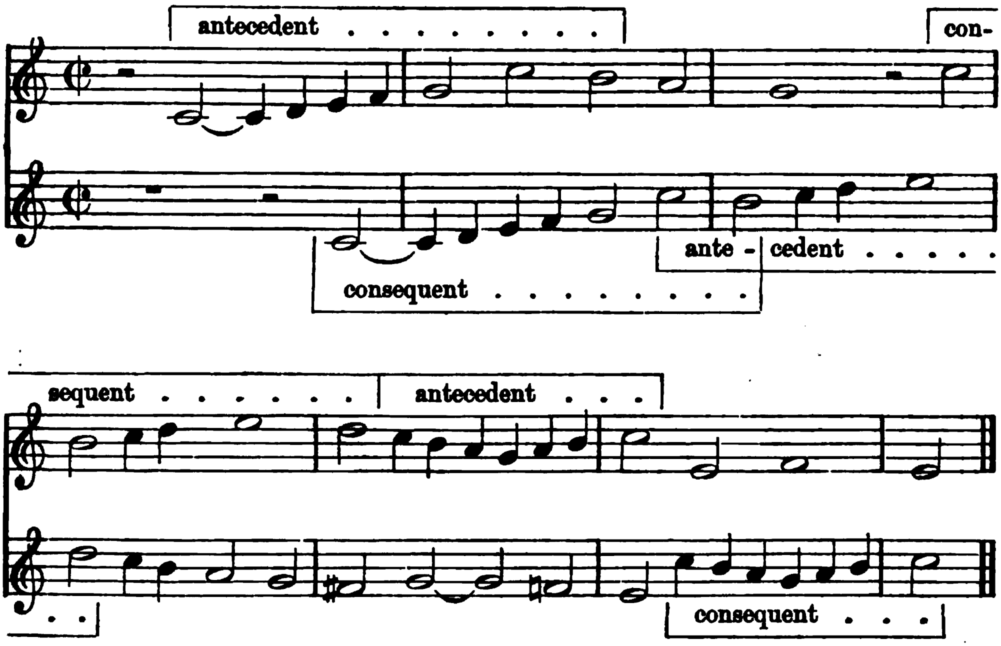
Example, in two parts.





On examining this example, it will be seen that every bar in the upper part is exactly repeated, at the distance of an octave, and one bar later, by the lower part. Thus each bar becomes, in its turn, a counterpoint to the succeeding one. When an imitation is carried out rigidly and exactly, as in this case, it is called a Canon. Thus the foregoing specimen would be denominated "a canon two in one at the octave below." But imitations need not always be canonical. In the next example sometimes the upper and sometimes the lower part leads the imitation, and slight variations of intervals, &c., are admitted.

EXAMPLE FROM CHERUBINI.

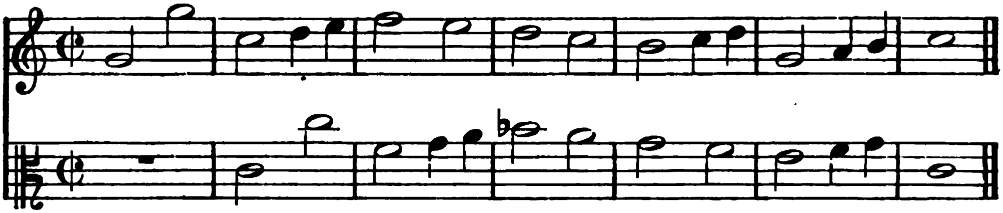


3. The leading part is called the *antecedent*, the following part the *consequent*.

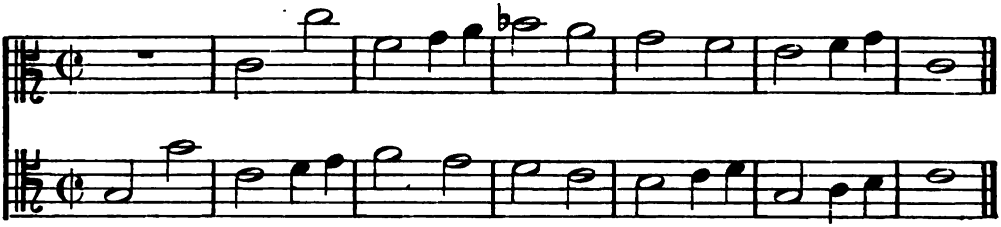
4. Imitations may be at any interval. In both the preceding examples the notes proposed by the antecedent are repeated *exactly* by the consequent in the unison or octave. Thus the intervals between the notes remain unchanged by the imitation. When such is the case, the imitation is said to be *strict*, or *regular*. And the same strictness of imitation can be attained also when it is taken at the *fifth* or *fourth*.

EXAMPLES OF IMITATIONS AT THE FOURTH AND FIFTH.

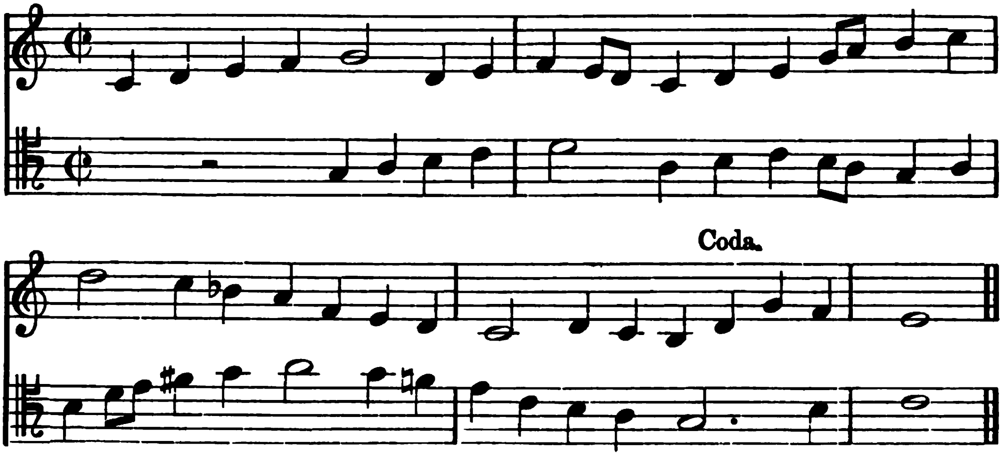
No. I.—At the fifth below.



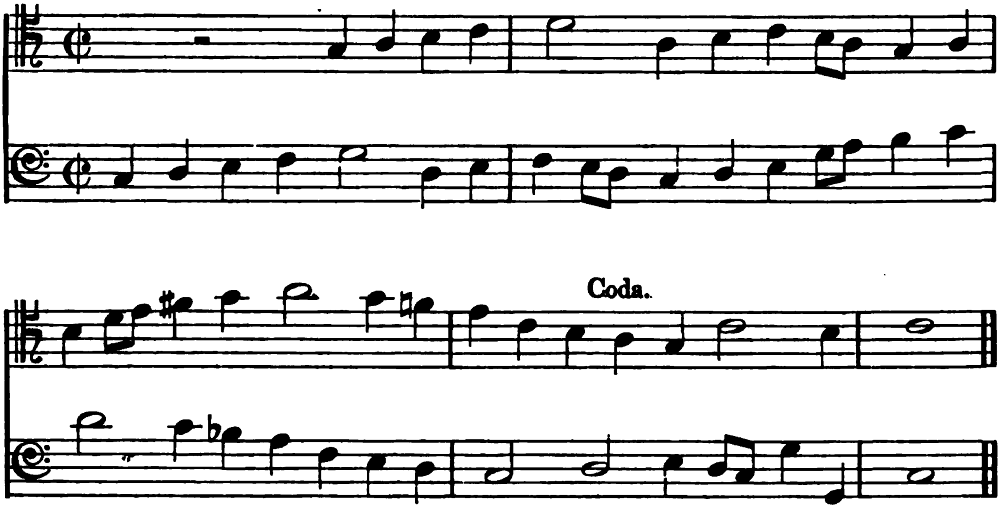
No. II.—At the fourth above.



No. III.—At the fourth below.



No. IV.—At the fifth above.



In each of these examples accidentals have been introduced in order to render the imitation strict as to intervals; sometimes a few notes, not in imitation, are added at the end, in order to make a proper cadence in the key. Such an ending is called the *Coda.*

5. When the imitation is at the second, third, sixth, or seventh, above or below, or at any compounds of these intervals, such as the ninth, tenth, thirteenth or fourteenth, it becomes impossible to follow *exactly* all the intervals proposed, as too many accidentals would be required to make a tolerable harmony. We are then at liberty to alter major into minor intervals, and minor into major, so as to keep the antecedent and consequent in the same key. The imitation is then said to be *Free,* or *Irregular.*

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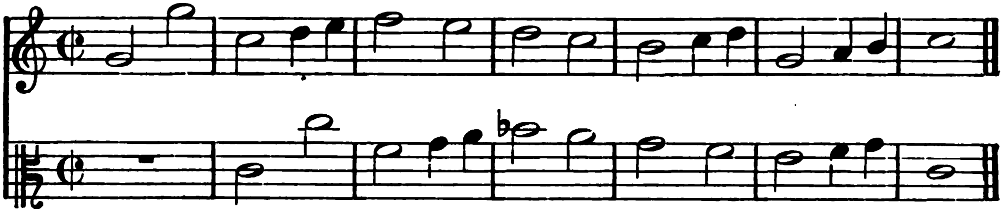
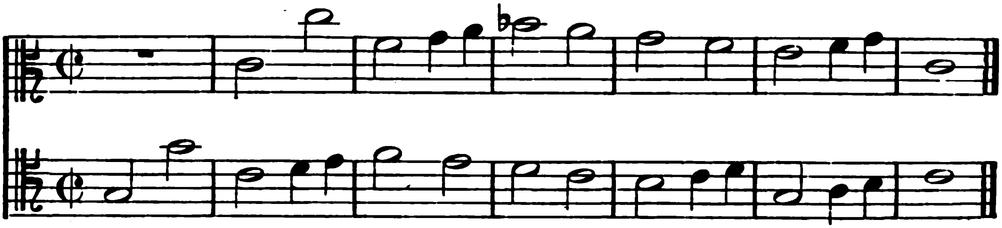
EXAMPLES OF IMITATIONS AT THE FOURTH AND FIFTH.

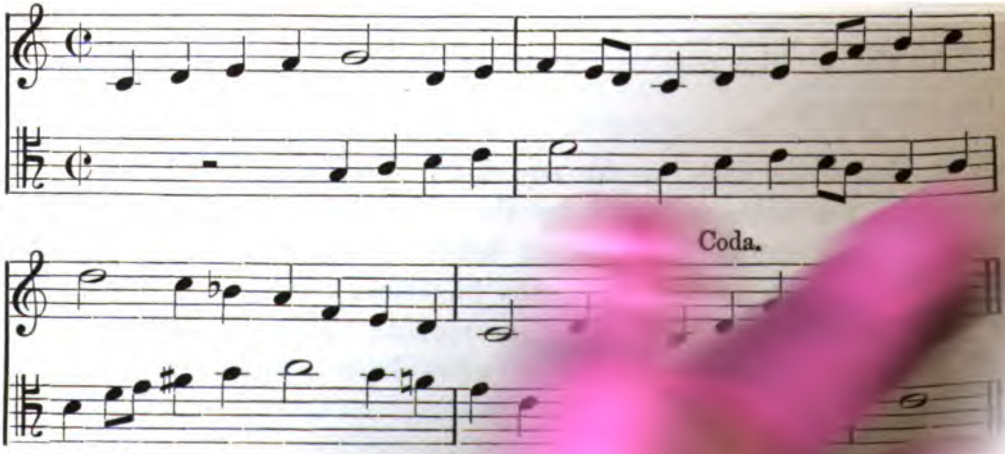
No. I.—At the fifth below.

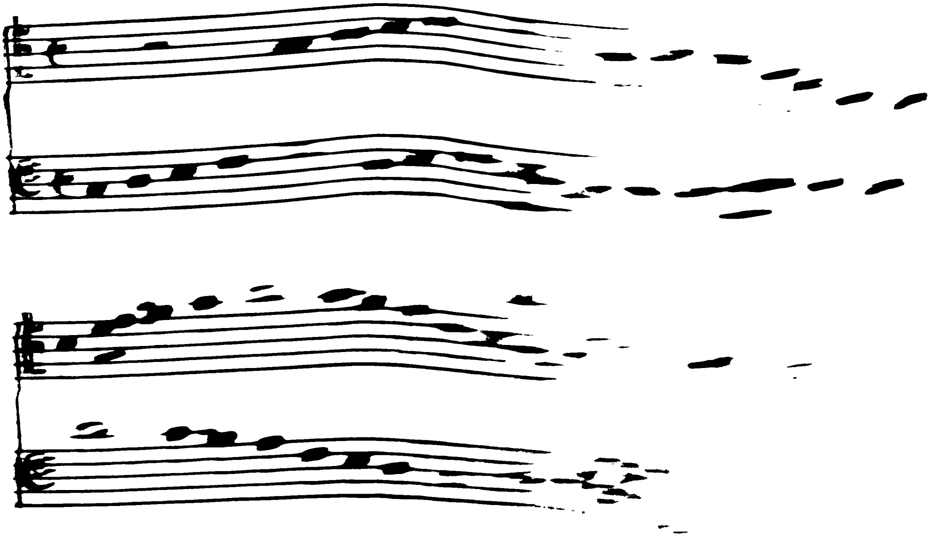


No. II.—At the fourth above.



No. III.—At the fourth below.

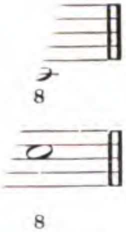




[illegible] 1,
[illegible] ch

cadence in the key. [illegible]

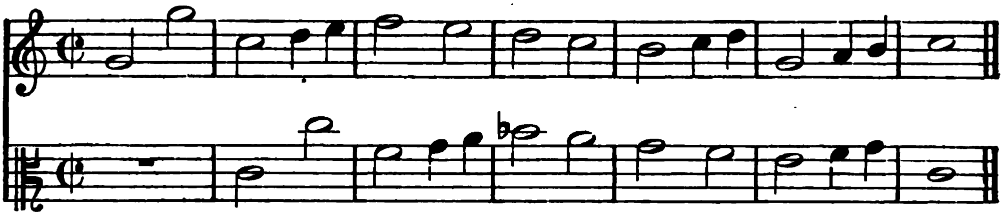
5. When the [illegible]
above or [illegible]
ninth, [illegible]
exact [illegible]
req [illegible]
m [illegible]



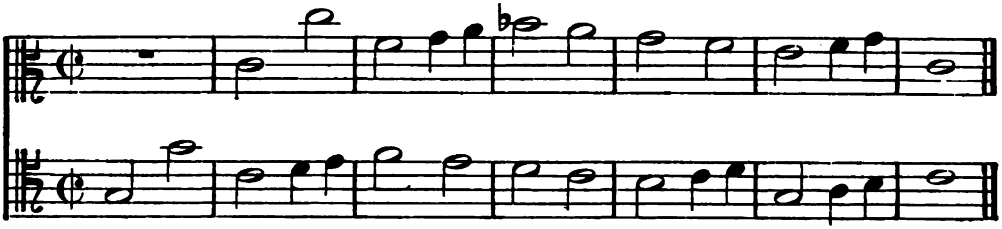
[illegible] cale, while
[illegible] two sets of

Examples of Imitations at the Fourth and Fifth.

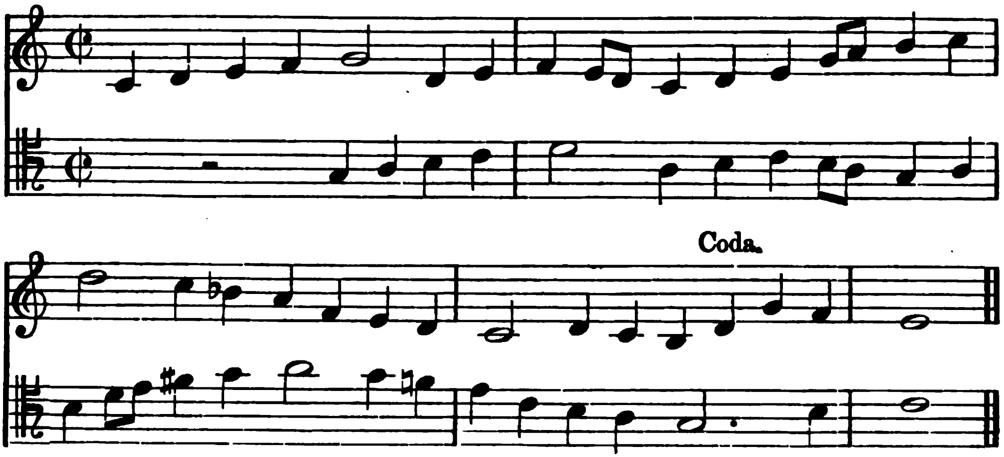
No. I.—At the fifth below.



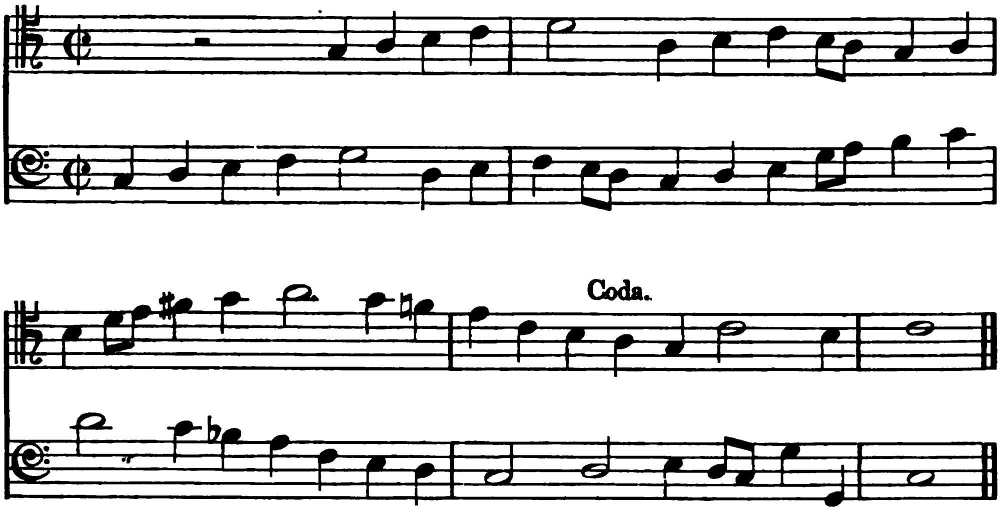
No. II.—At the fourth above.



No. III.—At the fourth below.



No. IV.—At the fifth above.



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5. When the imitation is at the second, third, sixth, or seventh, above or below, or at any compounds of these intervals, such as the ninth, tenth, thirteenth or fourteenth, it becomes impossible to follow *exactly* all the intervals proposed, as too many accidentals would be required to make a tolerable harmony. We are then at liberty to alter major into minor intervals, and minor into major, so as to keep the antecedent and consequent in the same key. The imitation is then said to be *Free,* or *Irregular.*

EXAMPLES FROM SALA.*

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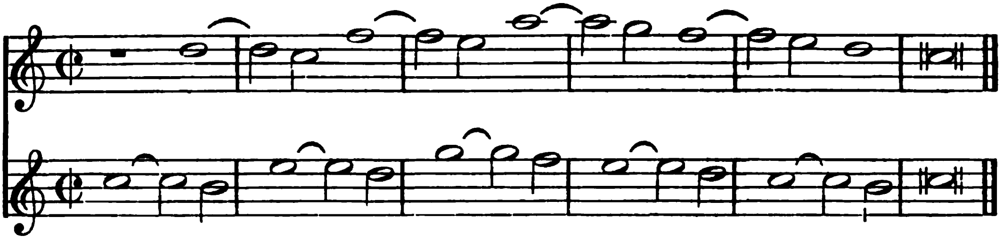
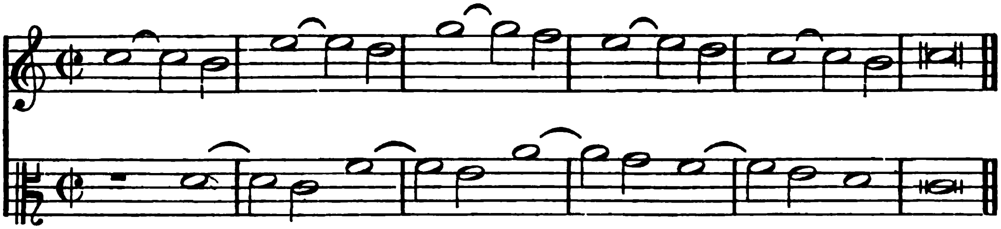
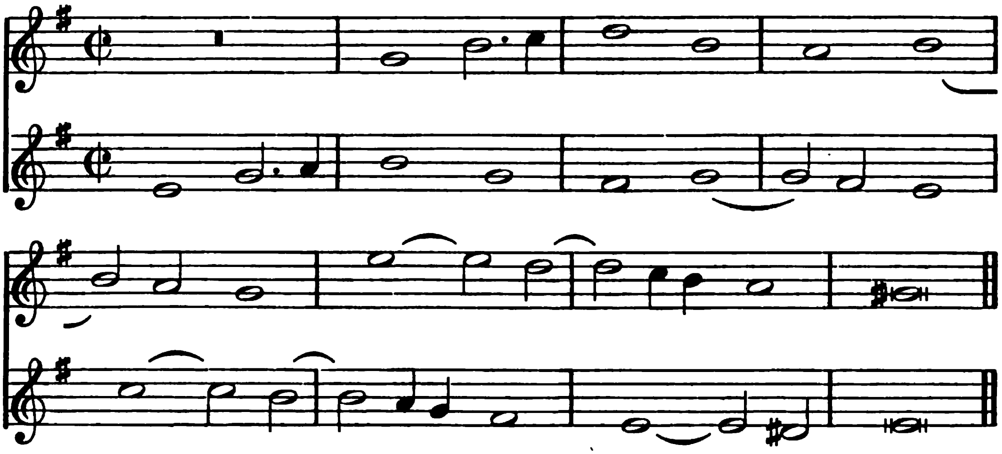


No. II.—At the seventh below.



No. III.—At the third above.



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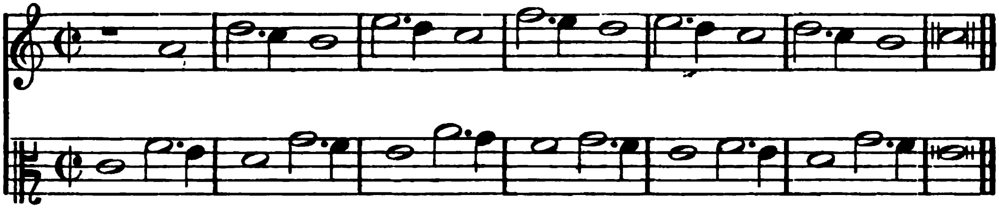
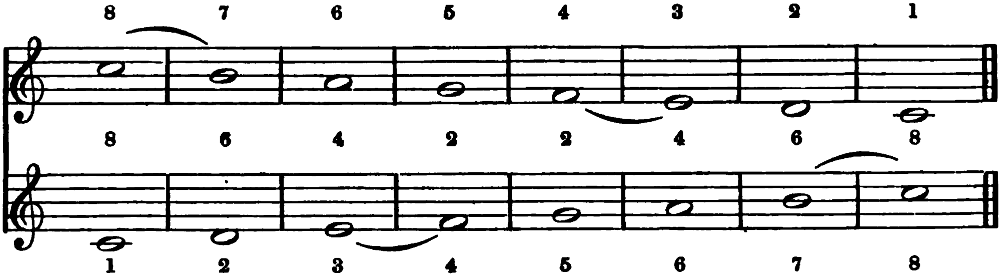
* Regole del Contrappunto pratico, di Nicola Sala. Napolitano. 3 vols. fol. Naples, 1794.

No. IV.—At the sixth above.

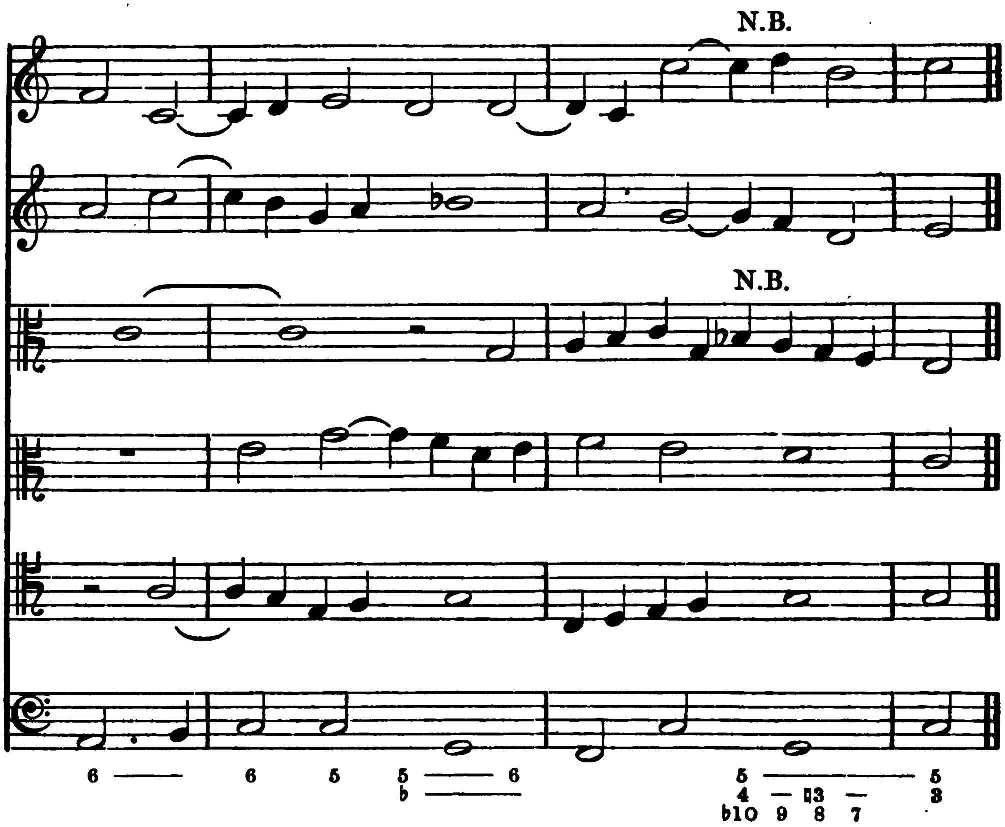


6. The next kind of imitation which comes before us is that *by contrary motion*. In this species the consequent exactly reverses every movement of the antecedent. If the antecedent has *risen* a minor third, the consequent must *fall* a minor third. If the antecedent has *fallen* a major second, the consequent must *rise* a major second, and so forth. Thus the whole melody is inverted, and great variety of effect introduced.

7. In order to know what each note of the scale will become when thus treated, it is usual to construct a table, after the following fashion, in which the notes of antecedent and consequent are placed under each other—



Here the figures above and below give the degrees of the scale, while those between the staves give the intervals between the two sets of notes. The semitones are marked with a slur.



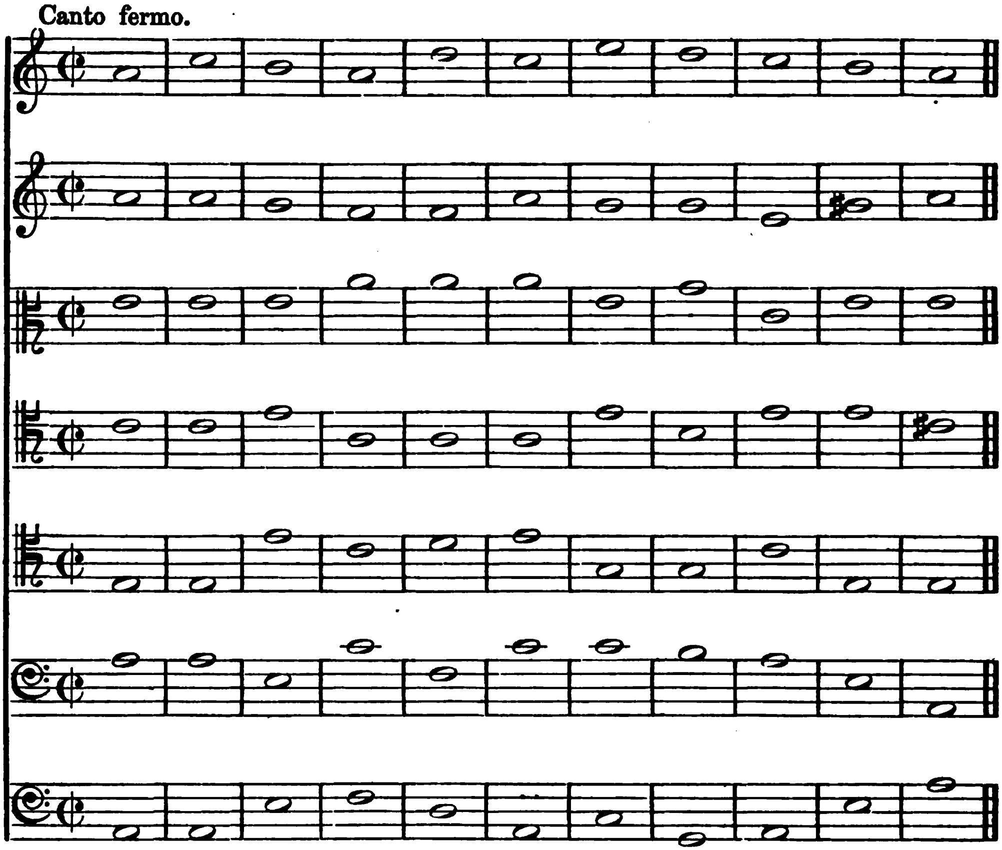
This is a model which should not be followed, unless with the special intention of imitating closely the style of that particular period.

10. There are two ways of writing in seven or eight parts. The first is by arranging the voices in score in their order of acuteness, and treating the whole as one choir, exactly as we have hitherto done when writing for fewer parts. The second is by dividing the parts into two choirs, each of four parts, and scoring for them in this order—

Primo Coro	Soprano Alto Tenore Basso	or	Treble Counter Tenor Tenor Bass	First Choir.
Secondo Coro	Soprano Alto Tenore Basso	or	Treble Counter Tenor Tenor Bass	Second Choir.

If the music is only in seven parts, the basses will generally be in unison all through. If it is in eight parts, the basses will be distinct. Occasionally, however, some other parts are in unison instead of the basses. In any case the two choirs should be made to sing alternately and responsively, in four-part counterpoint, every now and then uniting in a burst of seven or eight-part harmony, by way of contrast. The effect of this arrangement is often sublime.

11. In writing for two choirs, it is always desirable to make the harmony of each choir complete; for the two are usually placed at some distance from each other, and some of the audience must of necessity be so near to one choir as to hear the harmony it produces almost to the exclusion of that produced by the other choir. To accomplish this without falling into danger of forbidden consecutives is the chief difficulty of this species of counterpoint. At the end of the volume some specimens will be given. It will suffice for the present to give an example of counterpoint in seven parts on a canto fermo.



It will be observed that the skip of a major sixth is here admitted. This may be done freely in writing for so many parts. The student will do well to write counterpoints of the first and fifth species, in six, seven, and eight parts, to each of the subjects given for that purpose at the end of this treatise.

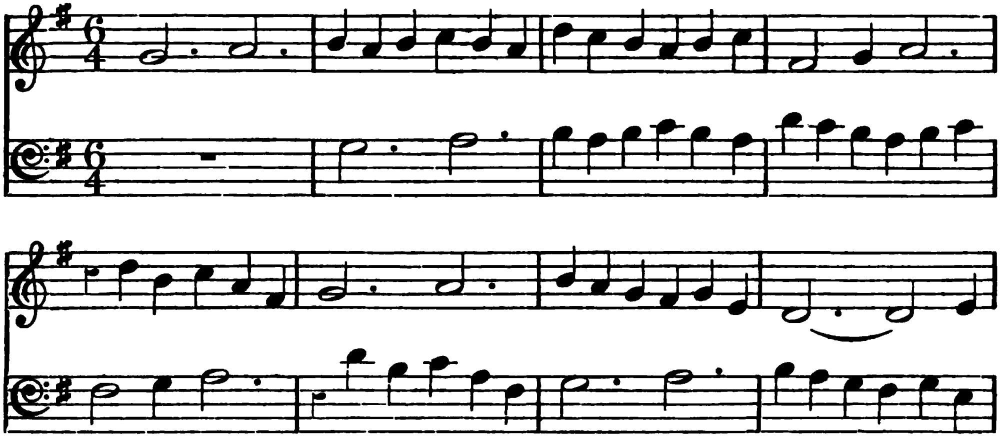
CHAPTER XV.

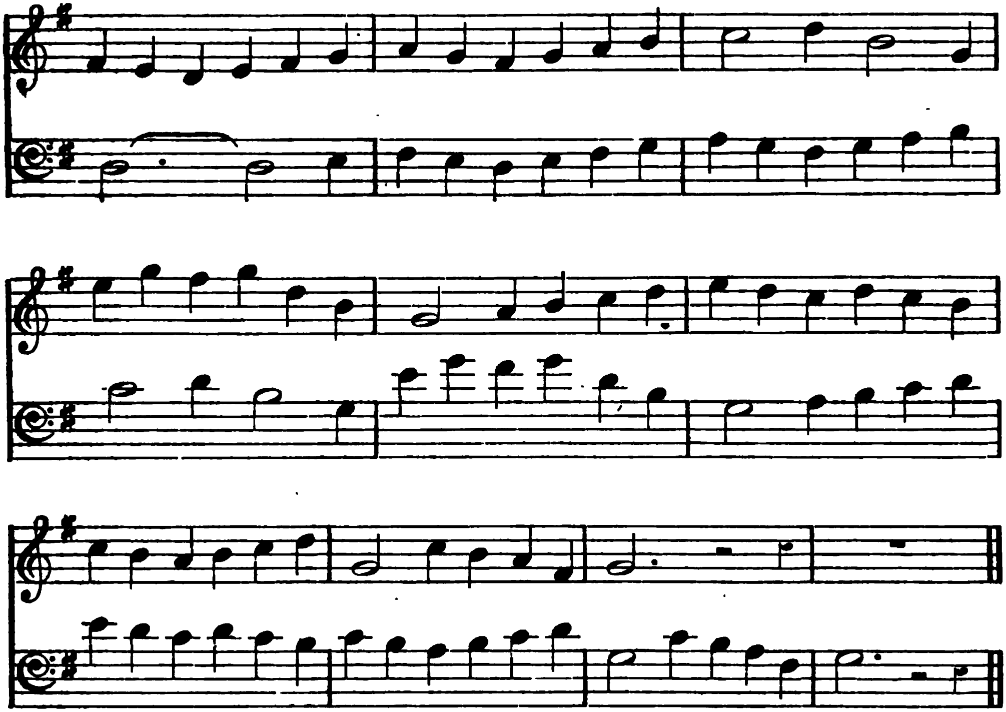
Of Imitation.

1. **Before** proceeding to speak of double counterpoint, it will be necessary to discuss the subject of Imitation, which may be looked upon as a corollary to simple counterpoint, and an introduction to double counterpoint and fugue.

2. Imitation is a musical artifice, by which the same melody or phrase is successively introduced into the different voice-parts, according to certain rules, derived from those which govern florid counterpoint.

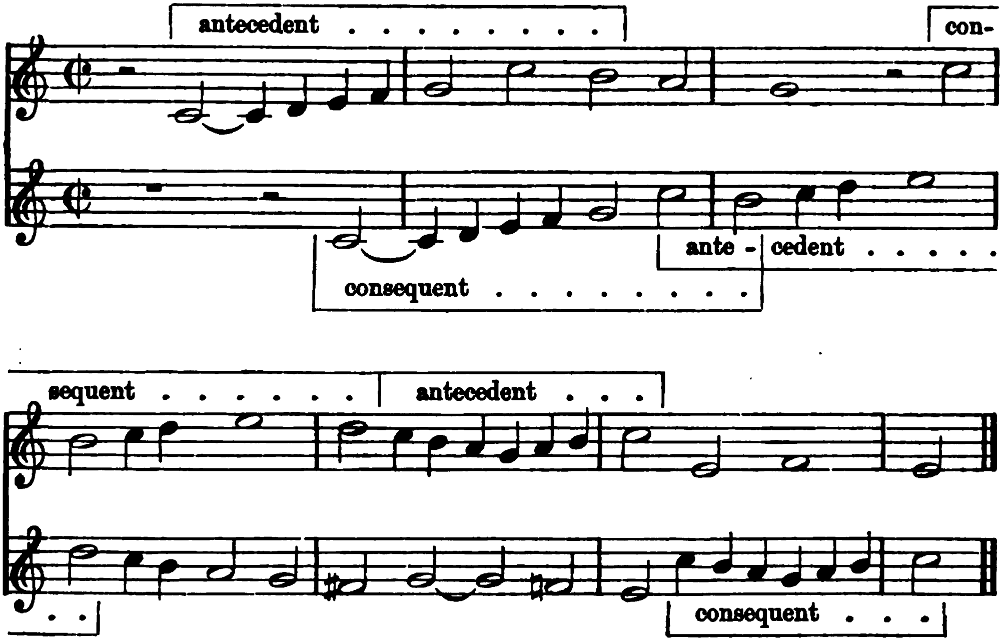
Example, in two parts.





On examining this example, it will be seen that every bar in the upper part is exactly repeated, at the distance of an octave, and one bar later, by the lower part. Thus each bar becomes, in its turn, a counterpoint to the succeeding one. When an imitation is carried out rigidly and exactly, as in this case, it is called a Canon. Thus the foregoing specimen would be denominated "a canon two in one at the octave below." But imitations need not always be canonical. In the next example sometimes the upper and sometimes the lower part leads the imitation, and slight variations of intervals, &c., are admitted.

Example from Cherubini.

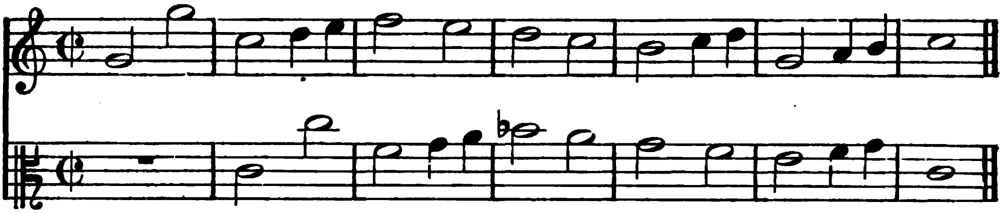


3. The leading part is called the *antecedent*, the following part the *consequent*.

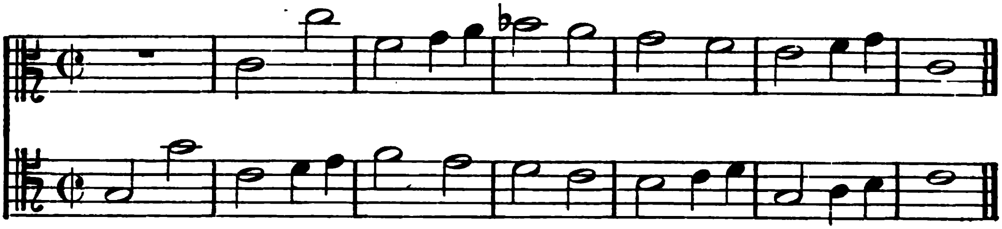
4. Imitations may be at any interval. In both the preceding examples the notes proposed by the antecedent are repeated *exactly* by the consequent in the unison or octave. Thus the intervals between the notes remain unchanged by the imitation. When such is the case, the imitation is said to be *strict*, or *regular*. And the same strictness of imitation can be attained also when it is taken at the *fifth* or *fourth*.

EXAMPLES OF IMITATIONS AT THE FOURTH AND FIFTH.

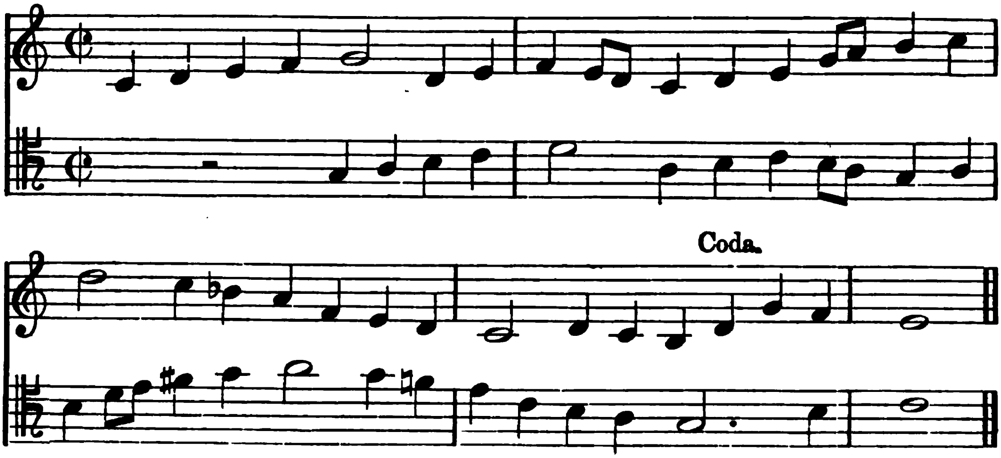
No. I.—At the fifth below.



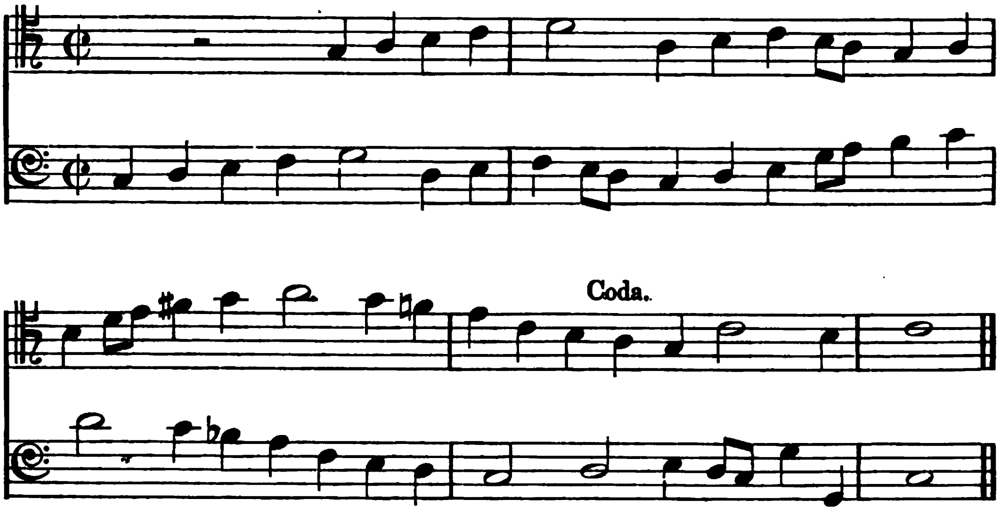
No. II.—At the fourth above.



No. III.—At the fourth below.



No. IV.—At the fifth above.



In each of these examples accidentals have been introduced in order to render the imitation strict as to intervals; sometimes a few notes, not in imitation, are added at the end, in order to make a proper cadence in the key. Such an ending is called the *Coda.*

5. When the imitation is at the second, third, sixth, or seventh, above or below, or at any compounds of these intervals, such as the ninth, tenth, thirteenth or fourteenth, it becomes impossible to follow *exactly* all the intervals proposed, as too many accidentals would be required to make a tolerable harmony. We are then at liberty to alter major into minor intervals, and minor into major, so as to keep the antecedent and consequent in the same key. The imitation is then said to be *Free,* or *Irregular.*

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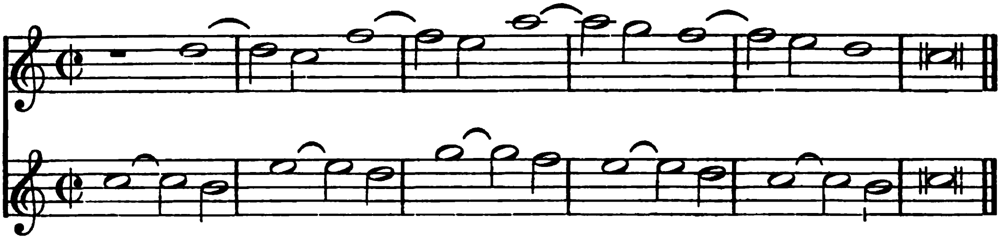
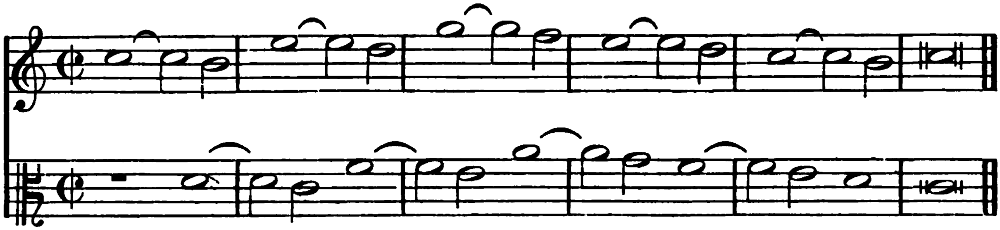
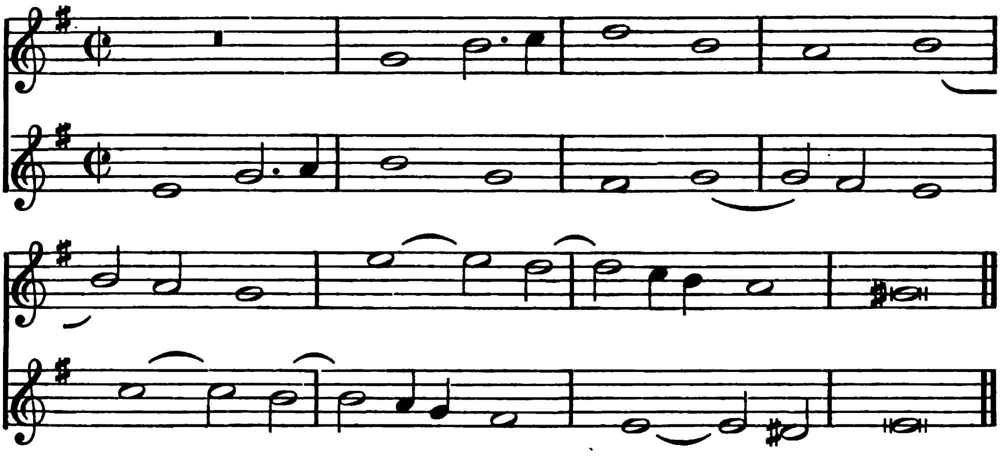


No. II.—At the seventh below.



No. III.—At the third above.



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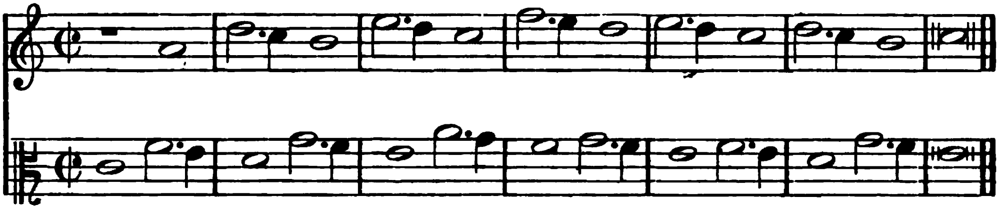
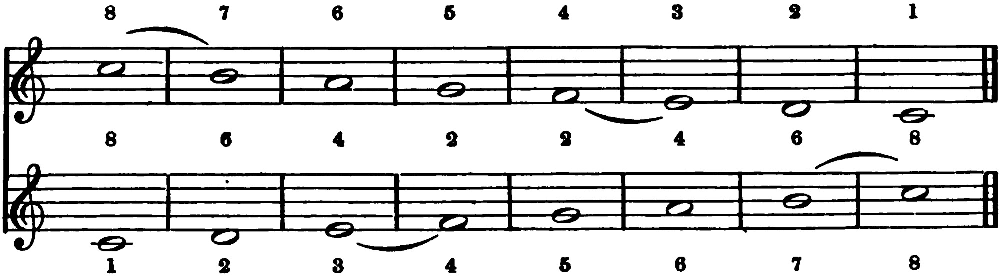
* Regole del Contrappunto pratico, di Nicola Sala. Napolitano. 3 vols. fol. Naples, 1794.

No. IV.—At the sixth above.



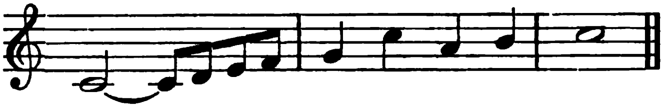
6. The next kind of imitation which comes before us is that *by contrary motion*. In this species the consequent exactly reverses every movement of the antecedent. If the antecedent has *risen* a minor third, the consequent must *fall* a minor third. If the antecedent has *fallen* a major second, the consequent must *rise* a major second, and so forth. Thus the whole melody is inverted, and great variety of effect introduced.

7. In order to know what each note of the scale will become when thus treated, it is usual to construct a table, after the following fashion, in which the notes of antecedent and consequent are placed under each other—

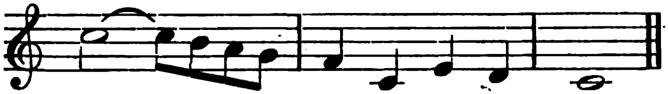


Here the figures above and below give the degrees of the scale, while those between the staves give the intervals between the two sets of notes. The semitones are marked with a slur.

For example, if this were the proposed antecedent—

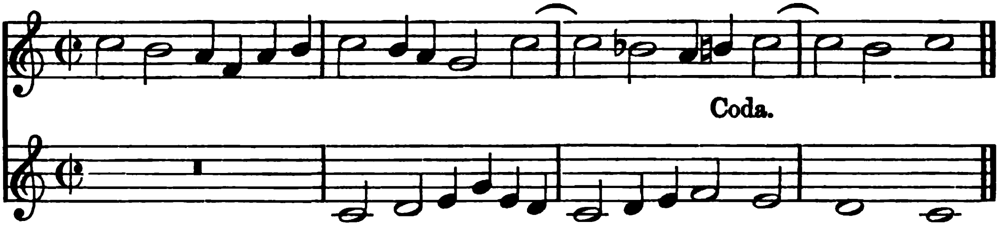


the consequent would be as follows—

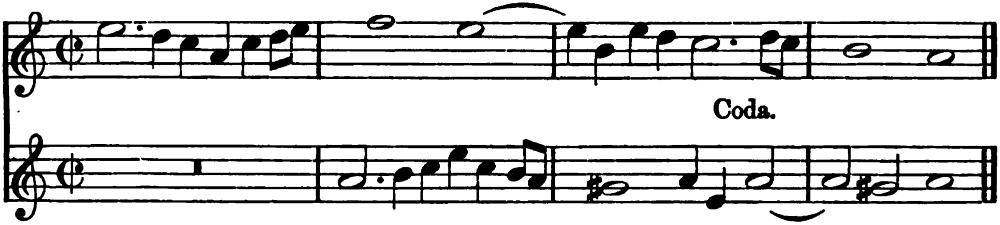


8. The two next examples, in the major and minor modes, formed on the above system, are from Cherubini.

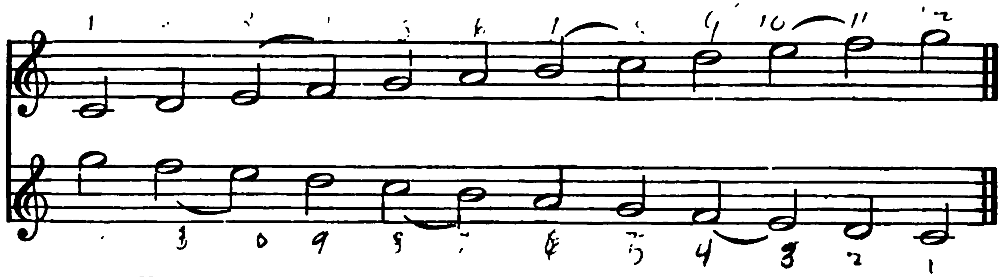
No. I.



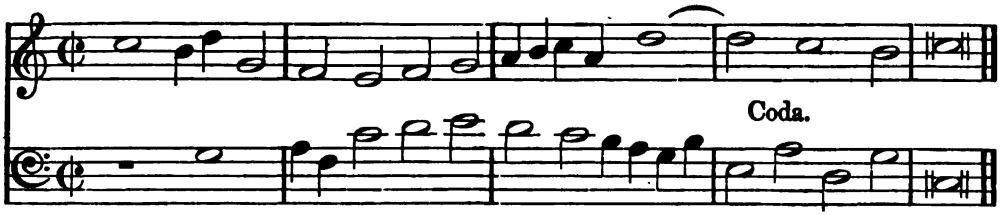
No. II.



9. Sometimes it is desirable to employ the following table for contrary movement, with a view to variety of effect—



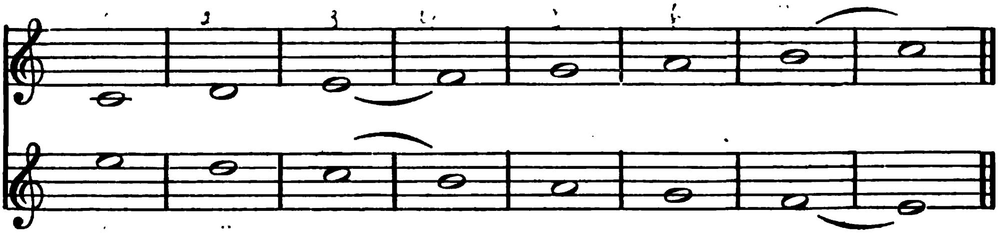
and the following example from Cherubini is constructed in this manner—



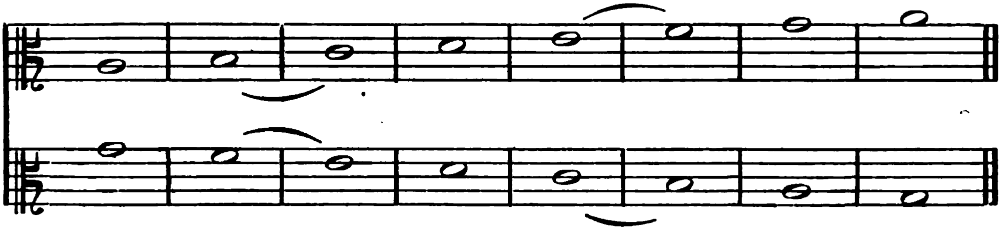
It is hardly necessary to observe that the consequent is here placed an octave lower than the above scheme indicates, but that this transposition makes no difference to the counterpoint.

10. The strictest kind of imitation by contrary motion is when the semitones are so placed as to correspond exactly in the antecedent and consequent. To obtain this result the two following schemes are used—

No. I.—For the major mode.

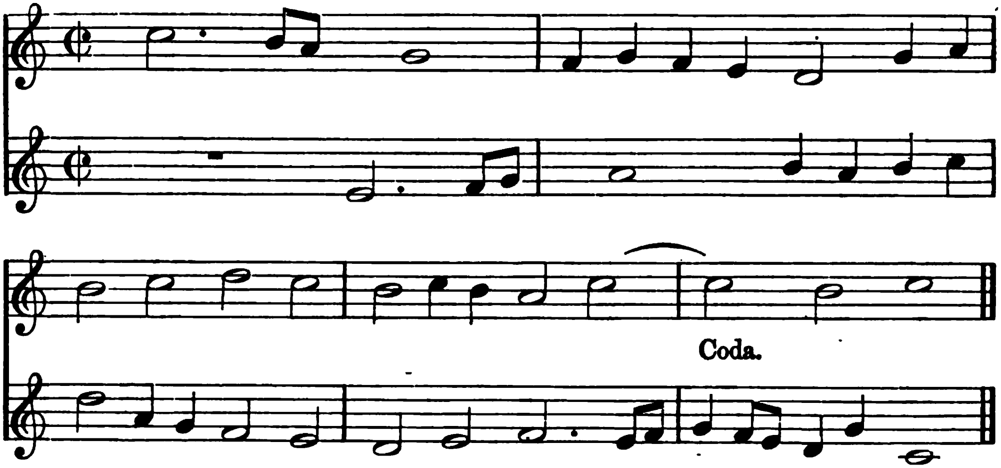


No. II.—For the minor mode.

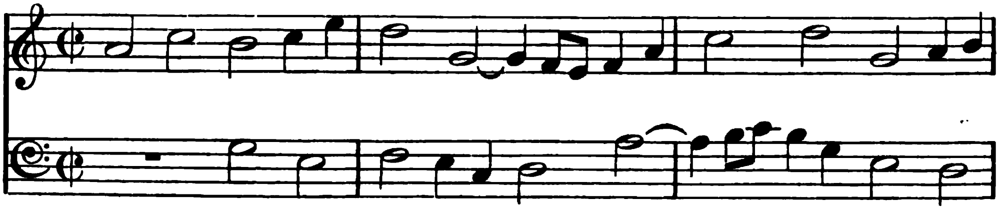


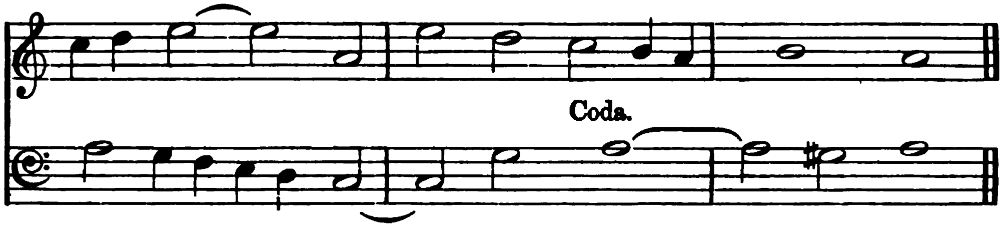
The following examples from Cherubini will illustrate these two systems.

No. I.—Major mode.

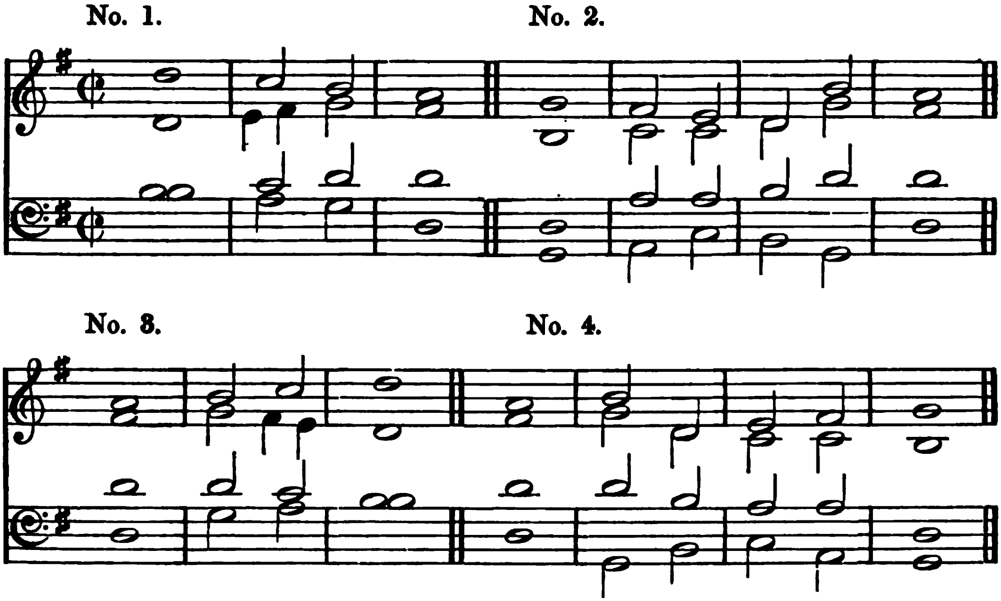


No. II.—Minor mode.



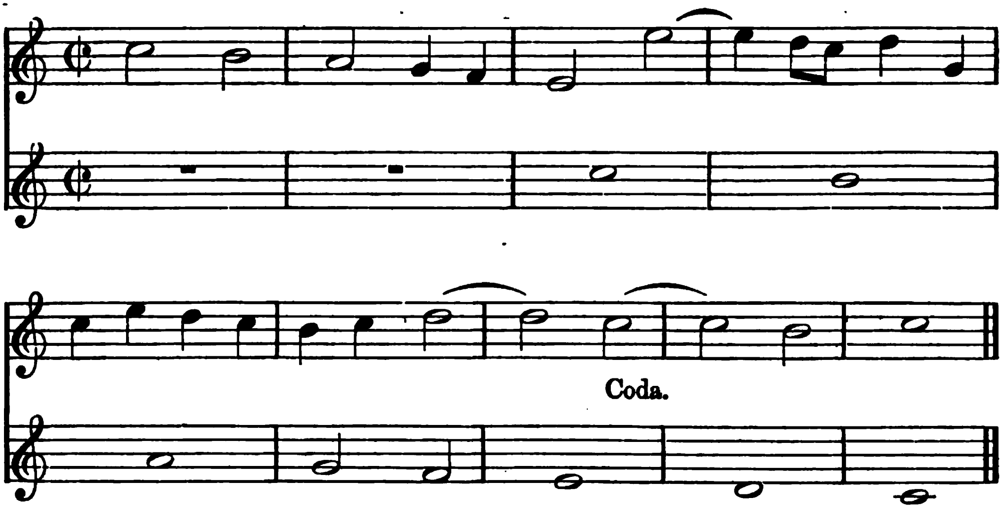


11. Imitation may also be *retrograde*, i.e. the *consequent* may be produced by *reading the antecedent backwards*. The following chant by Dr. Crotch will illustrate this method.

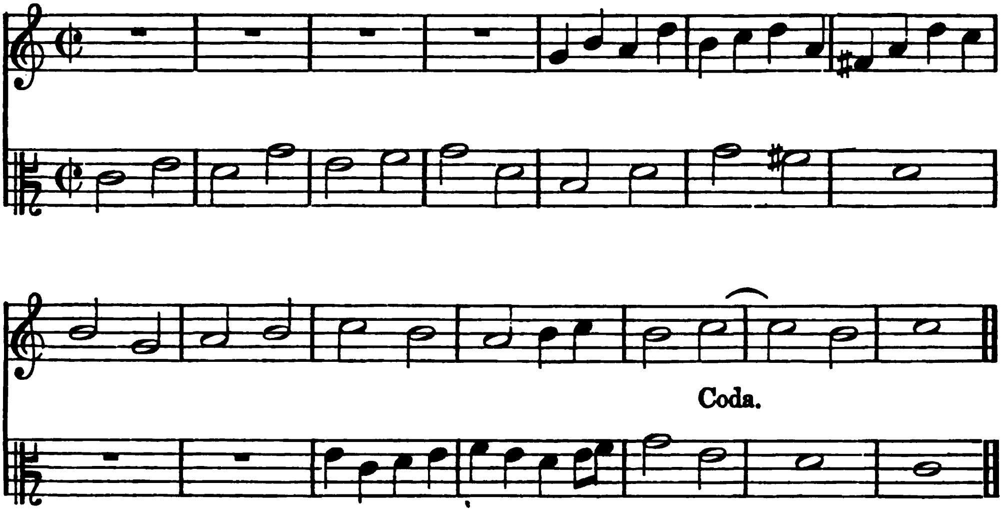


Here it will be seen that in each of the voice-parts the third division of the chant imitates the first by retrograde motion, while the fourth division, in the same way, imitates the second. Such a piece is said to be "per rectè et retrò."

12. Imitation *by augmentation* is often introduced into fugues. In this species the consequent repeats the melody of the antecedent in notes of greater value, substituting minims for crotchets, semibreves for minims, or breves for semibreves (if it be ordinary augmentation); or even sometimes quadrupling the length of the notes, i.e. substituting minims for quavers, and so forth. The augmentation may be at any interval, it may also be by contrary motion, or retrograde; although this last variety is not often used. The following simple specimen, in the unison, is taken from Cherubini.



13. Imitation *by diminution* is the exact converse of that by augmentation. In it the consequent substitutes notes of smaller value for those proposed by the antecedent. We give an example from Cherubini.



14. There are many other kinds of imitation, specimens of which may be met with in Cherubini, Marpurg, Reicha, and others. But as they are comparatively useless for fugal purposes, it has not been thought necessary to enlarge on them in this work.

15. When the consequent repeats the antecedent strictly, note for note, a *Canon* is produced, which is nothing more than imitation carried on strictly and rigidly. If the canon is concluded by a coda, it is called *Finite.* If it is made continually to recur to the beginning, so as never to come to a regular close, it is called *Infinite,* or *Circular.* We have already given an example of a finite canon "two in one" in the octave below, at the commencement of this chapter. The following is an example of an infinite or circular canon—

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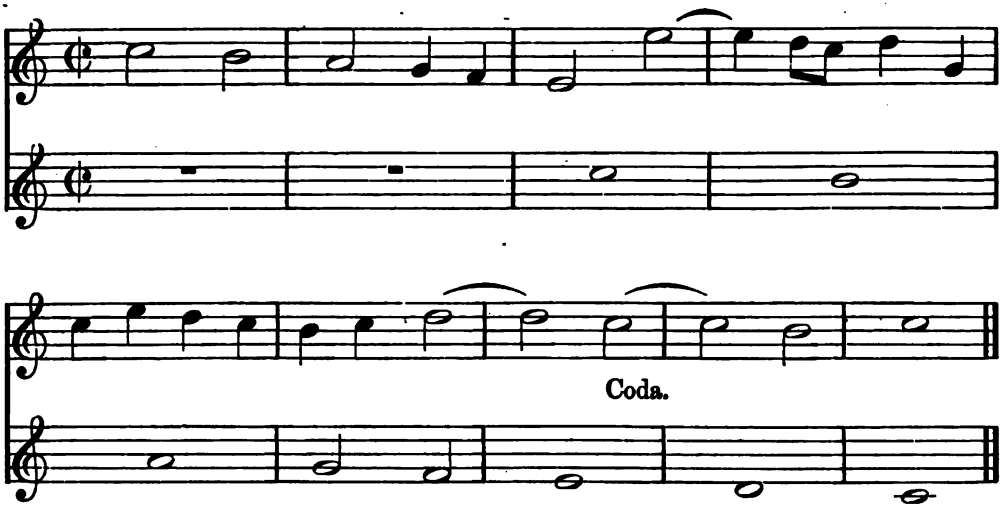

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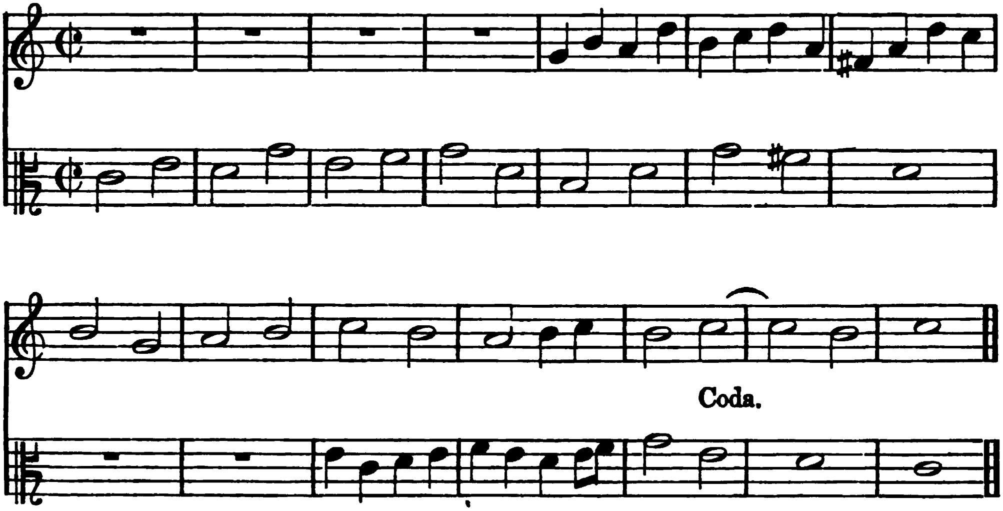
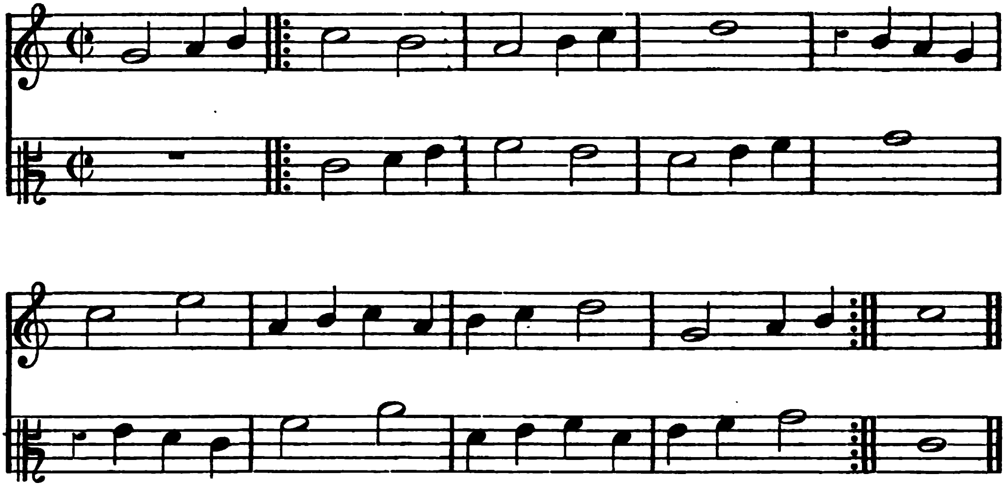


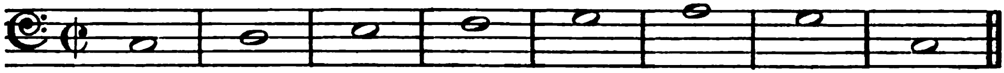
14. There are many other kinds of imitation, specimens of which may be met with in Cherubini, Marpurg, Reicha, and others. But as they are comparatively useless for fugal purposes, it has not been thought necessary to enlarge on them in this work.

15. When the consequent repeats the antecedent strictly, note for note, a *Canon* is produced, which is nothing more than imitation carried on strictly and rigidly. If the canon is concluded by a coda, it is called *Finite*. If it is made continually to recur to the beginning, so as never to come to a regular close, it is called *Infinite*, or *Circular*. We have already given an example of a finite canon "two in one" in the octave below, at the commencement of this chapter. The following is an example of an infinite or circular canon—

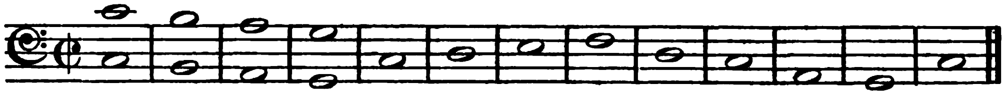


16. All our examples of imitation and canon have been hitherto in two parts only. But it is time now to give examples of imitation and canon in three and four parts. The following are taken from Azopardi,* and are all based on these two themes—

No. 1.



No. 2.



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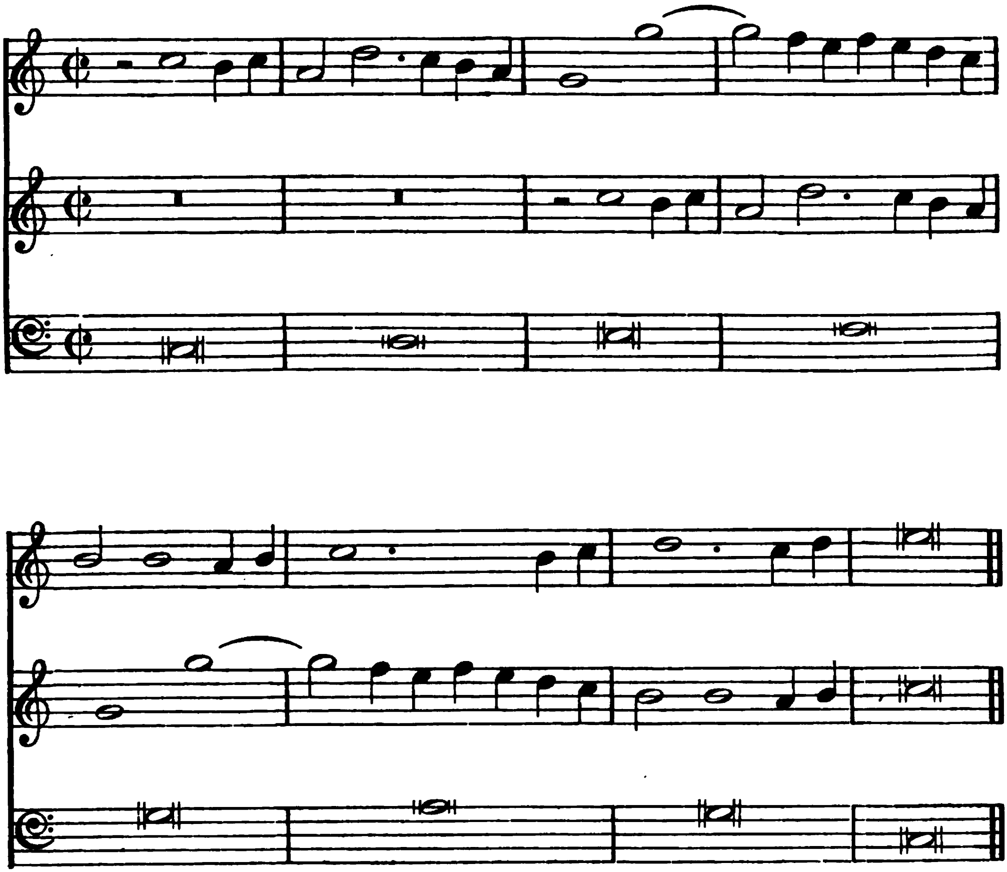
* "Il musico pratico," Francesco Azopardi, 1760.

Example I.—In three parts. Imitation in the two upper parts.



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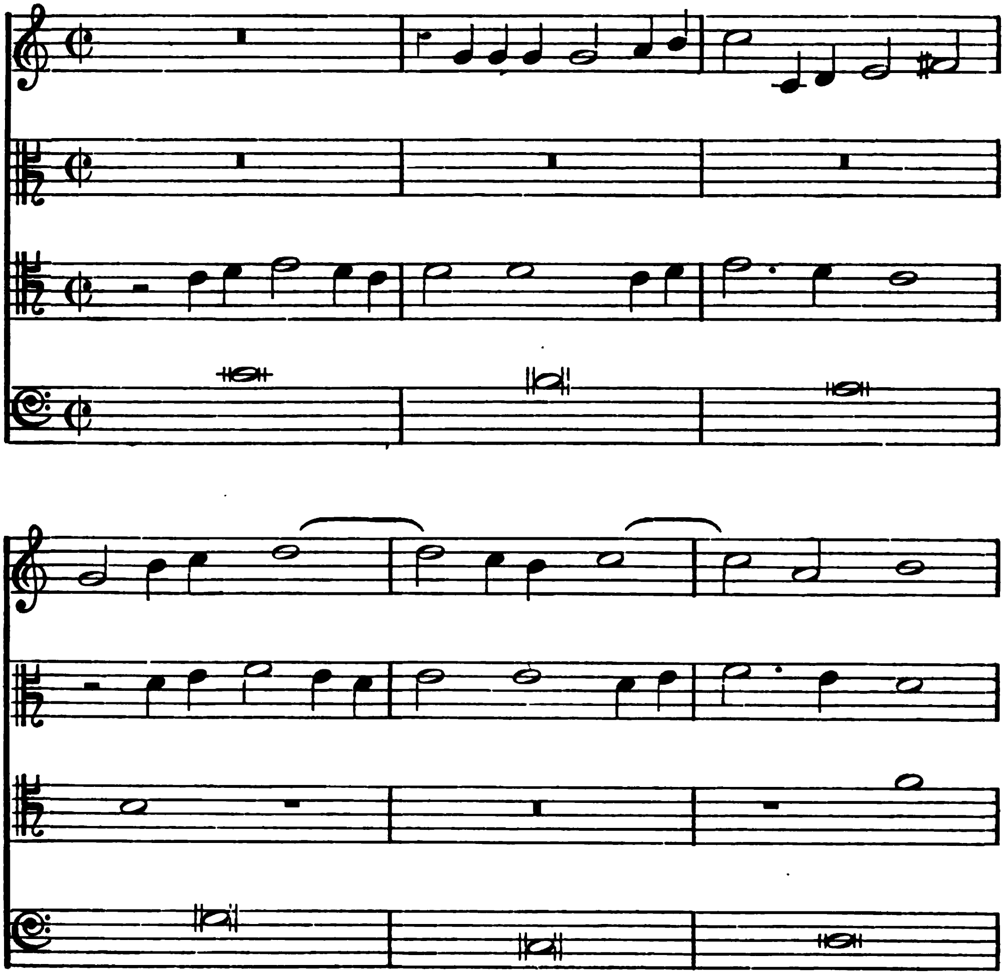
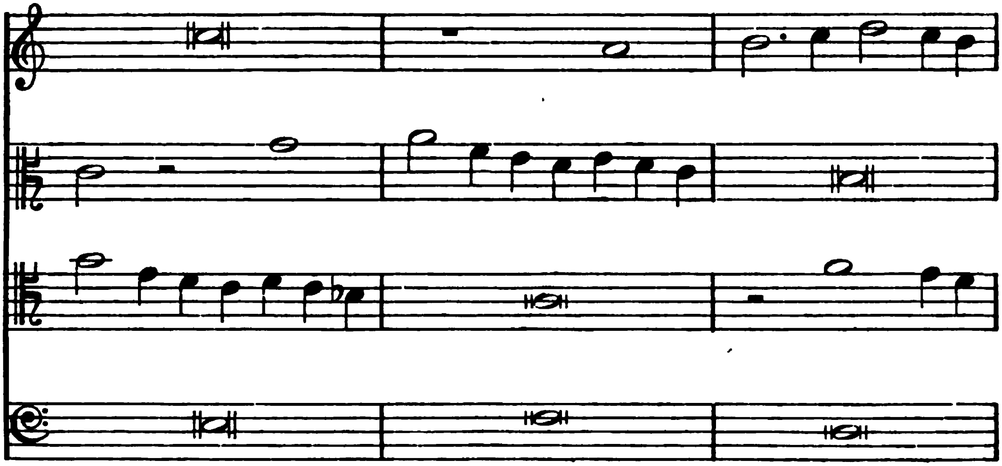
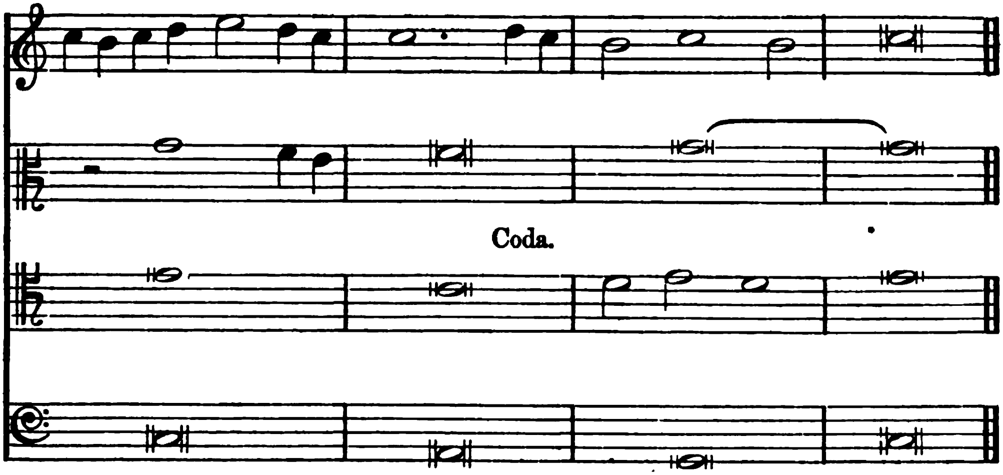
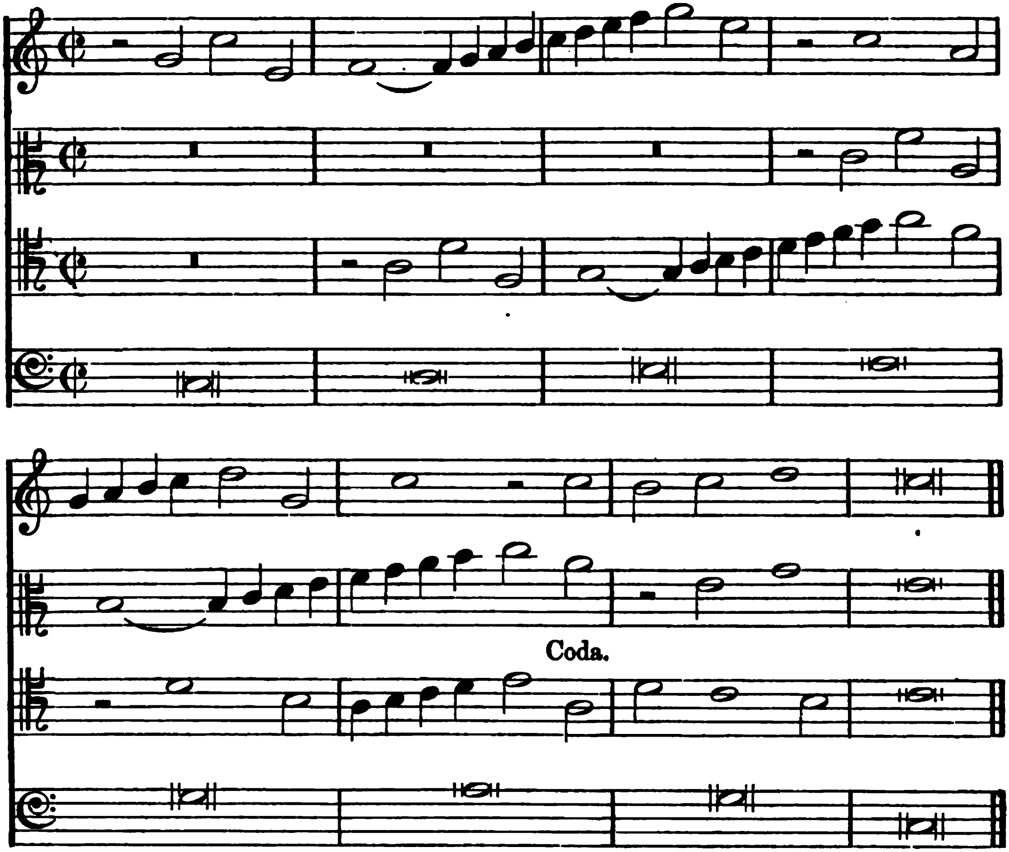
Example II.—In four parts. Imitation at the second above. The treble part is not in imitation, but as it is called "ad libitum," the bass contains the second canto fermo of Azopardi, as given above.






Coda.

Example III.—Here the three upper parts are in imitation, so that there is an antecedent, and two consequents; one of these is at the seventh, and the other at the fifth below the antecedent.



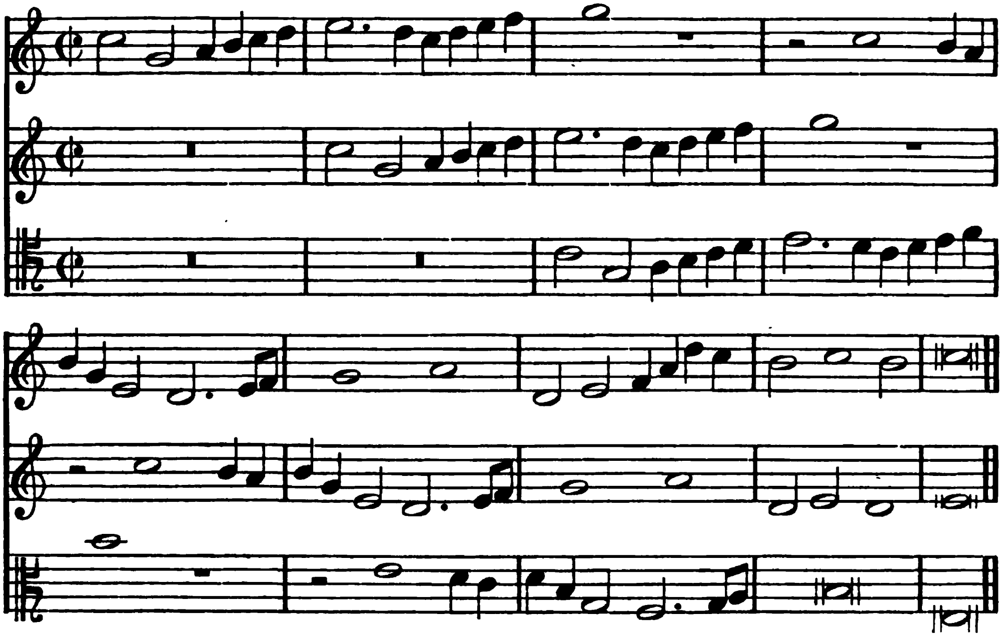
17. Nothing, by way of practice, can be more beneficial to the student of counterpoint than to take these two basses of Azopardi's (either in breves or semibreves), and weave upon them every sort of imitation he can devise, in two, three, four, and five parts. The canto

fermo, for the sake of variety, may also be transposed into the treble, or one of the inner parts, and the process repeated in that new form. Cherubini also recommends a study of the examples of imitation of every kind in Marpurg's excellent work on the subject: his advice is most excellent, as no better collection of examples can be found anywhere.

18. We will now give some examples of canons in three and four parts, premising that when the canon is produced simply between two voice-parts, it is called "two in one;" when between three, it is called "three in one." If two canons are carried on simultaneously, each between two parts, making four-part harmony together, the piece is called a "canon four in two."

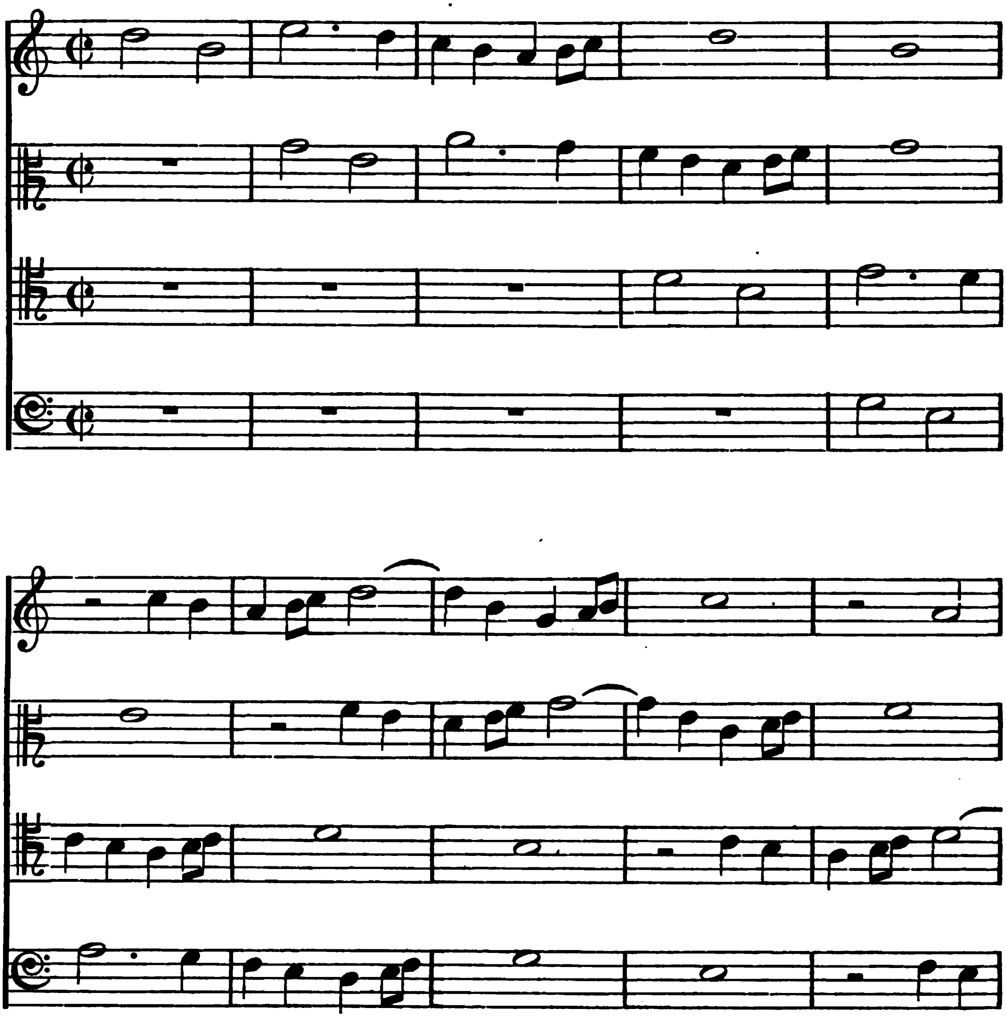
FIRST EXAMPLE, FROM CHERUBINI.

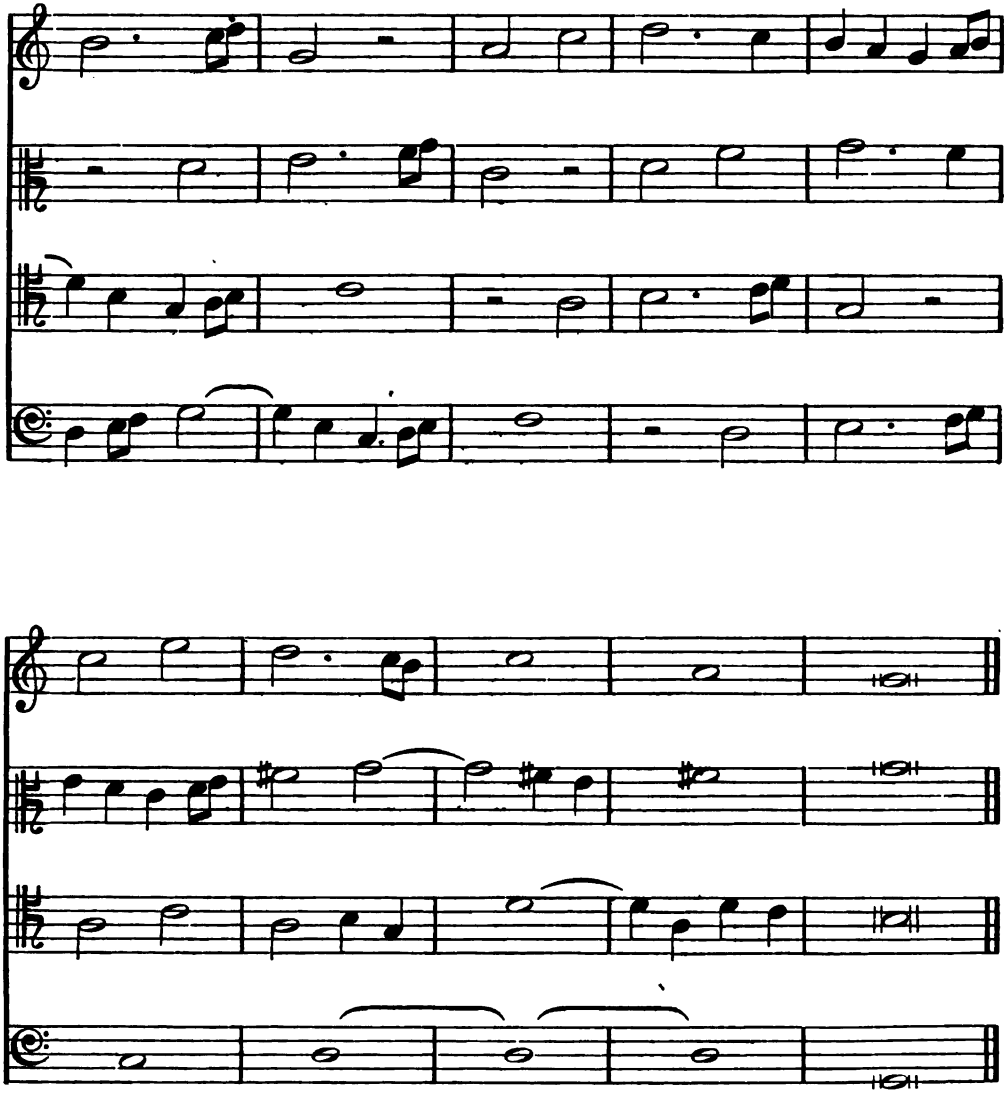
Three in one, at the unison, and octave below.



SECOND EXAMPLE, FROM ALBRECHTSBERGER.

Four in one, at the fifth, octave, and twelfth below.





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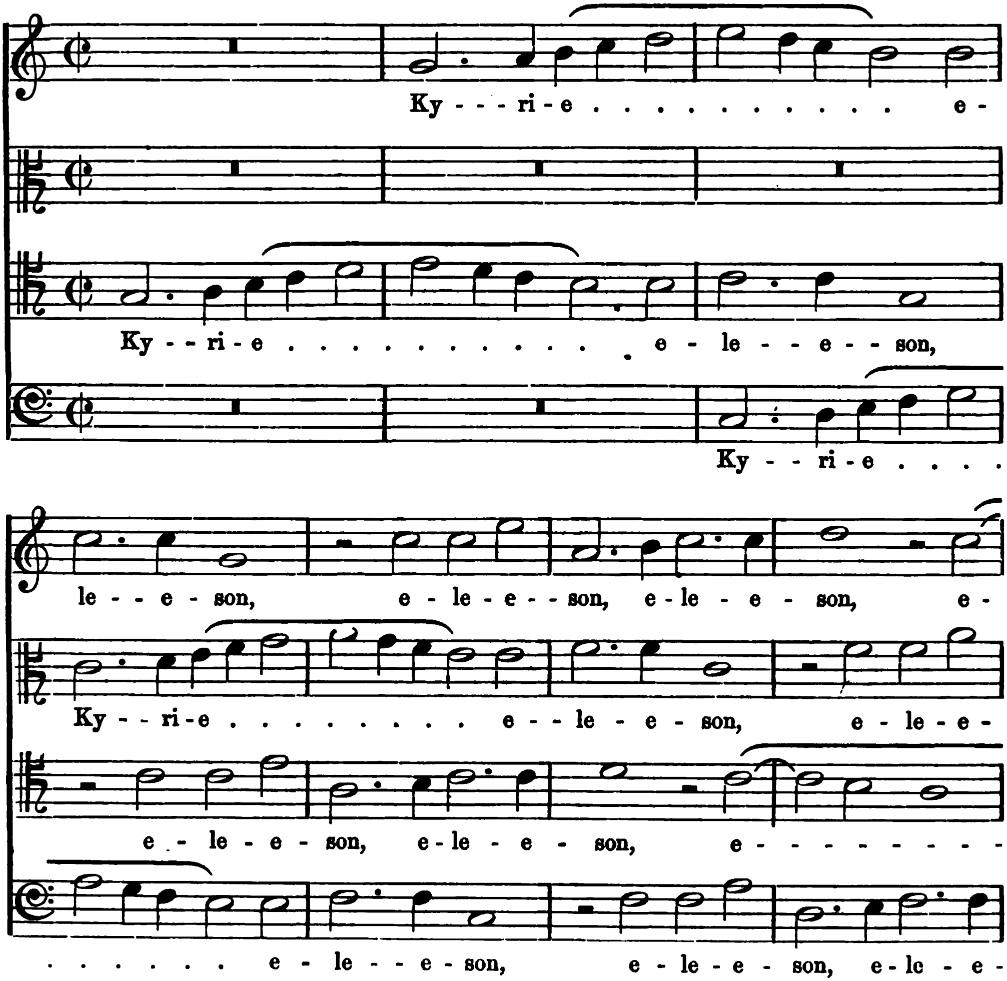
Third Example, from a Mass by Francesco Turini.*

Four in one, at the upper octave and fourth, and at the fifth below.


Ky - - - ri - e . . . . e - le - - - e - son, e - le - e - - son, e - le - - e - - son, e -
Ky - - ri - e . . . . e - - le - - e - son, e - le - e -
Ky - - ri - e . . . . e - le - - - e - - son, e . - le - - e - son, e - le - - e - son, e - - - - - - - - -
Ky - - ri - e . . . . e - le - - - e - son, e - le - e - son, e - lc - e -

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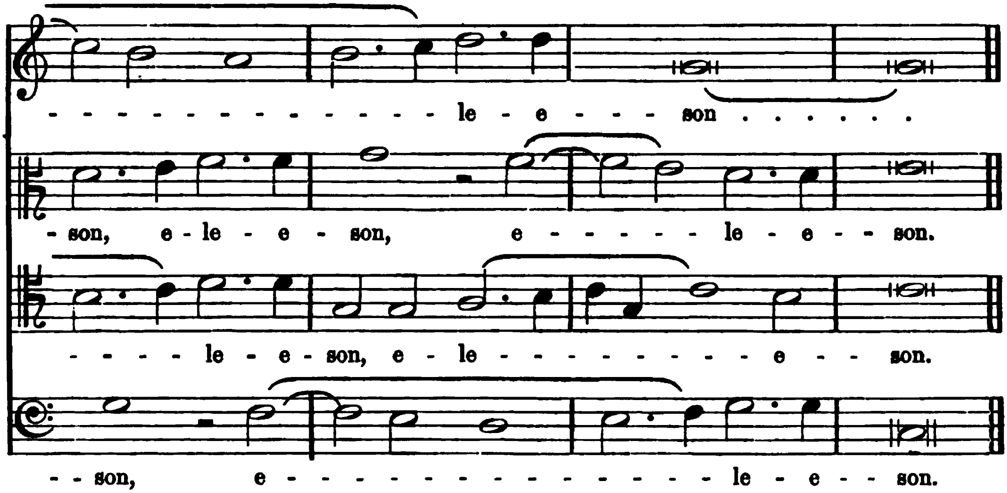
* From the Introduction to the Second Part of Padre Martini's celebrated work, "Esemplare osia saggio fondamentale di contrappunto." Quarto. Bologna, 1775.


- - - - - - - - - - - - - - le - e - - - - son . . . .
- son, e - le - e - son, e - - - - - - le - e - - son.
- - - - le - e - son, e - le - - - - - - - - - - e - - - son.
- - son, e - - - - - - - - - - - - - - - le - e - - - son.

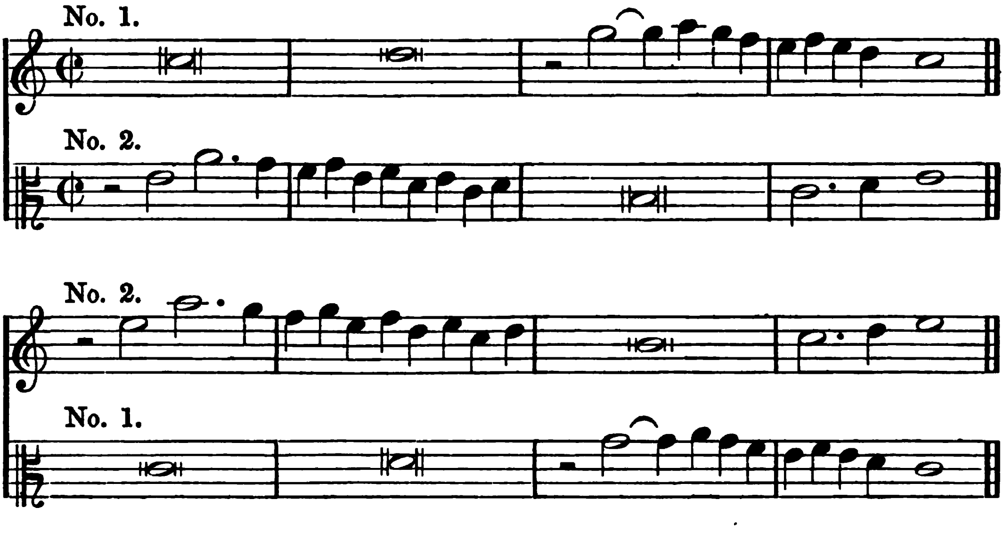
19. At the end of this treatise some more examples will be given of canons of various kinds, which the student is advised to study with attention. If he wishes to become a really good contrapuntist he should compose at least one canon every day. There is no better practice possible.

CHAPTER XVI.

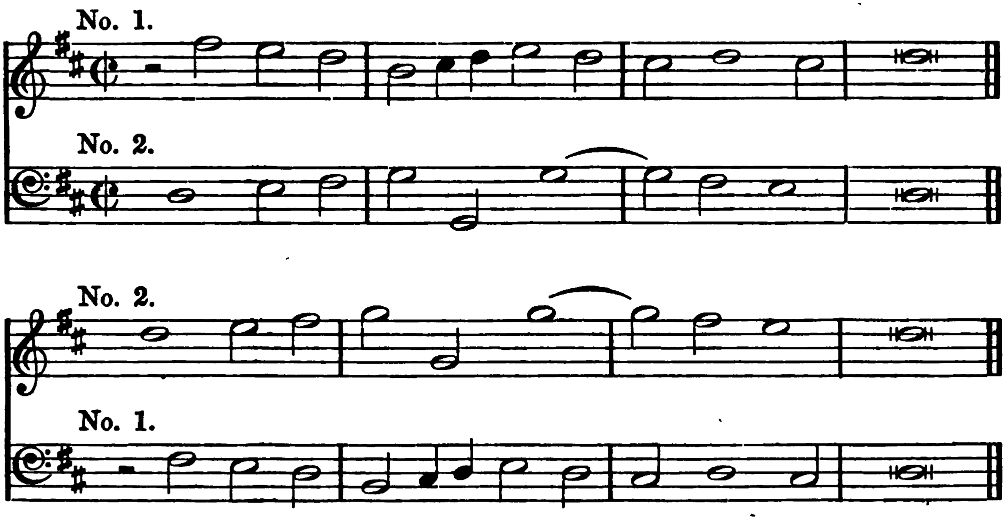
Of Double Counterpoint.

1. **Double** counterpoint is that in which, several melodies being combined, either of them may be placed as a bass to the others, and in which, by transposition, the various melodies may be placed in any relative order of acuteness, without infringing the laws of harmony.

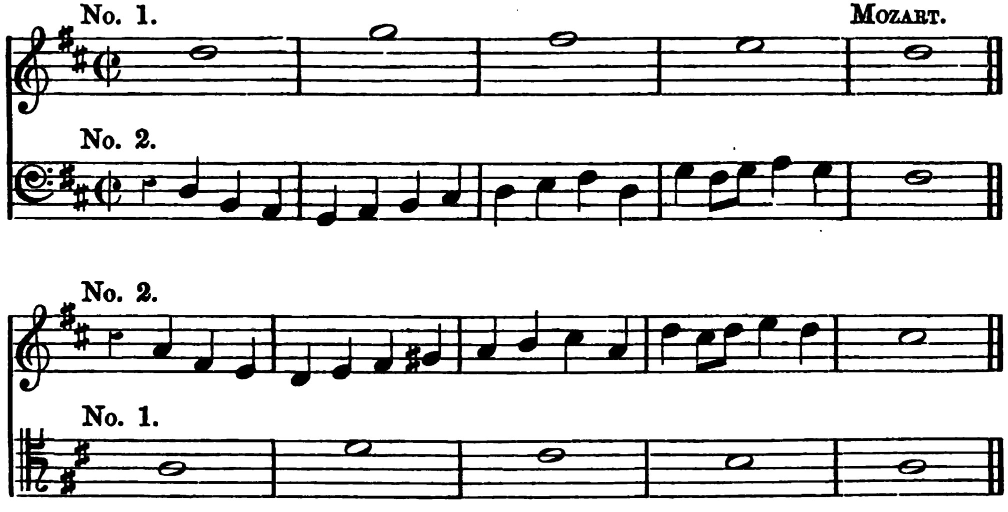
Example I.



EXAMPLE II.



EXAMPLE III.



MOZART.

In each of the foregoing specimens either of the melodies will make a correct bass to the other. This, then, is the general idea of double counterpoint.

2. Double counterpoint may be at the octave, the twelfth, the tenth, the ninth, the eleventh, the thirteenth, or the fourteenth; but as some of these kinds are but seldom used, and offer difficulties without adequate results, it will be sufficient to give the rules for the first three kinds, viz. double counterpoint at the octave, the tenth, and the twelfth.

3. Double counterpoint at the octave is a composition so contrived that, either part being transposed an octave, upwards or downwards (so as to be inverted in pitch as to the other part), the harmony shall be correct.

4. In order to accomplish this, three principal rules must be observed—

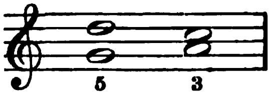
i. Treat the fifth as a dissonance or a passing interval.
ii. Never go to the octave by a skip.
iii. Do not exceed the limits of an octave.

5. To make these rules more intelligible, the student will examine the following figures—

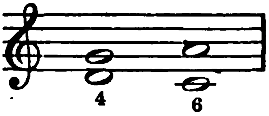
1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

They are intended to shew, at a glance, what each note of the scale becomes when inverted in the octave. Thus the unison becomes an octave, the second becomes a seventh, the third becomes a sixth, and so forth.

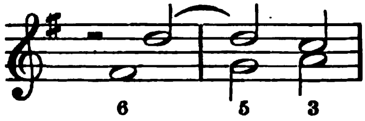
6. The reason why the fifth cannot be treated as a concord is that by inversion it becomes a fourth. The reason why the student is not allowed to skip to the octave is because by inversion the octave becomes a unison, and it is against the rules of strict counterpoint to skip to a unison, except at a close. It is necessary to keep within the limits of an octave, because otherwise some of the intervals would not be inverted at all, which they must always be in double counterpoint. Examples—



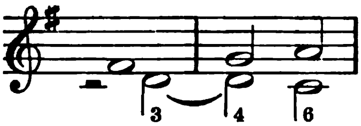
becomes



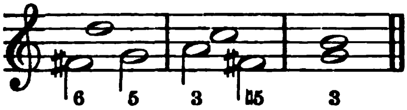
i.e. unprepared fourth; but if prepared and resolved, or only a passing note, it may stand: thus



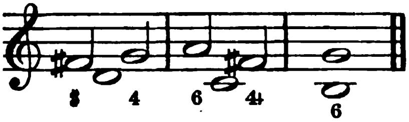
becomes



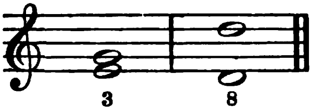
which is allowable; so also



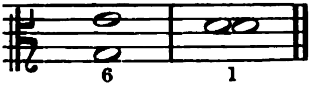
becomes



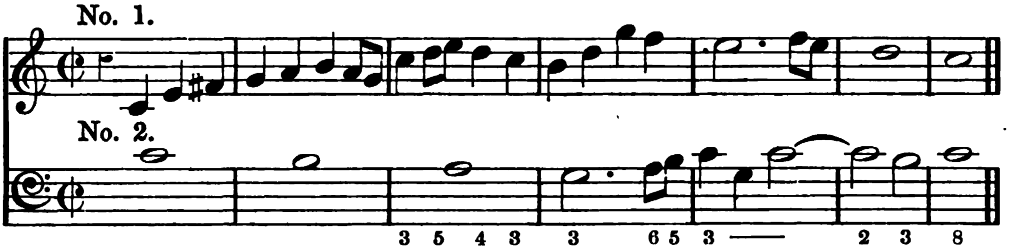
which is correct.



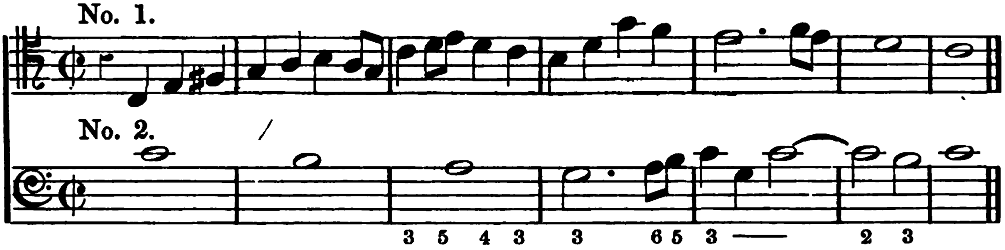
becomes



which is not allowed, except at a close, in strict counterpoint; and the following melody, No. 1, which exceeds the limits of the octave—



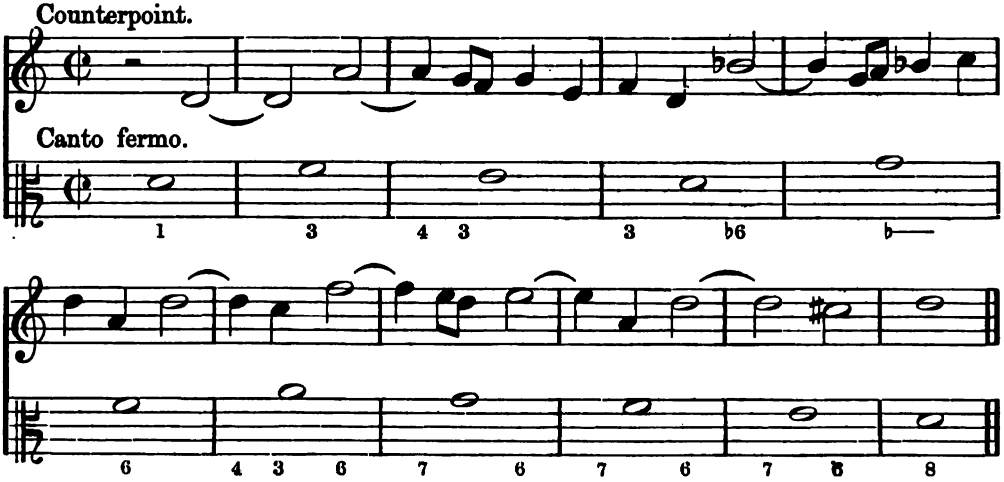
becomes, by transposition,



where it is evident that the harmony of the last five bars remains unaltered.

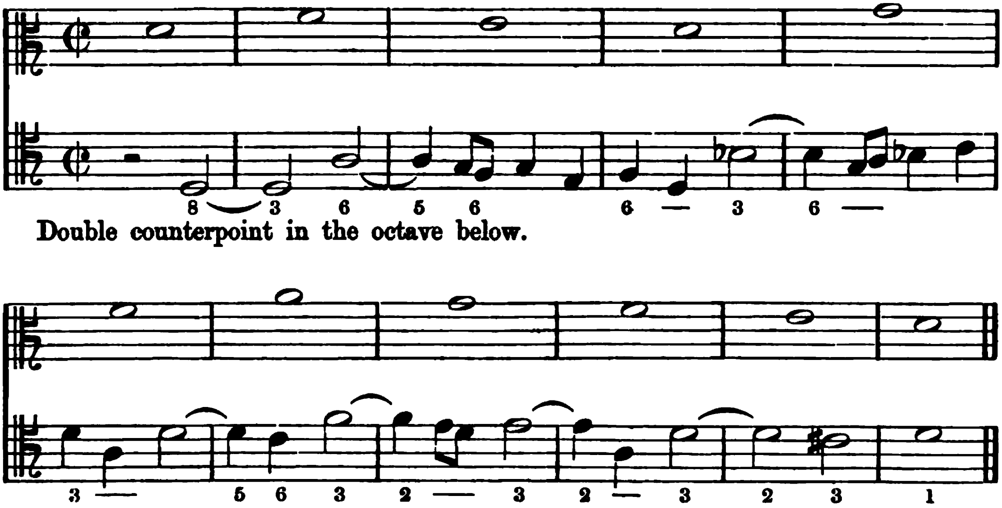
7. The following examples are from Fux.

No. I.



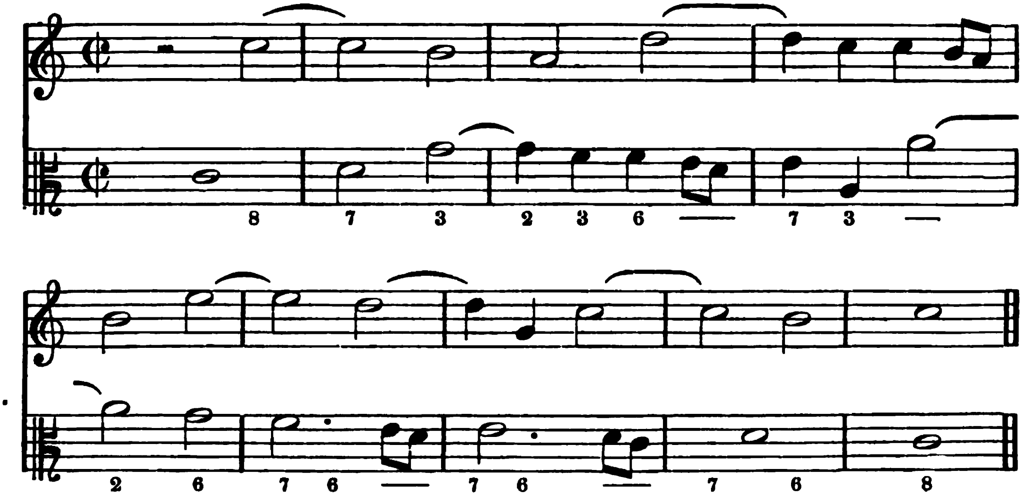
No. II.

Canto fermo.

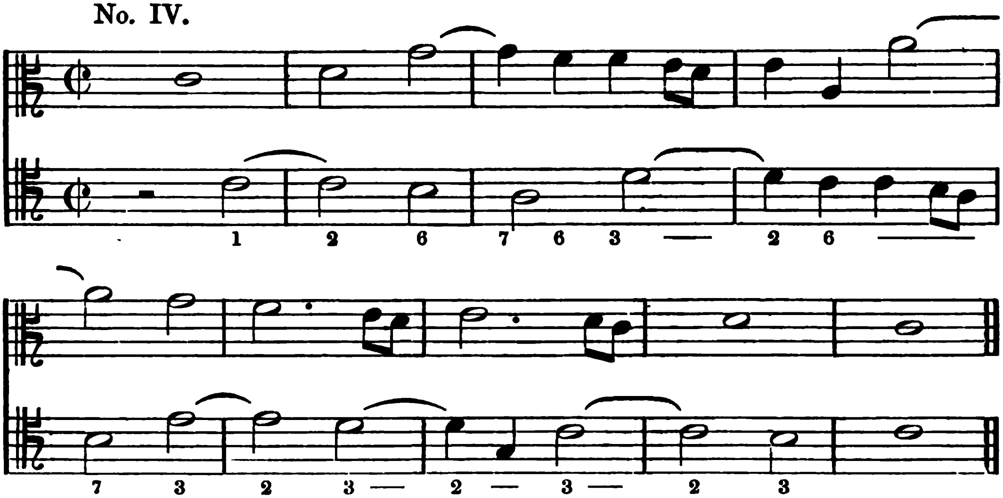


Double counterpoint in the octave below.

No. III.



No. IV.



8. Double counterpoint at the tenth is that in which either of the parts is transposed a tenth, the other remaining unmoved; or, which amounts to the same thing, the one part is transposed a third in one direction, while the other is transposed an octave in the other direction.

9. The following numbers will shew what the various intervals become, when so treated—

10	9	8	7	6	5	4	3	2	1
1	2	3	4	5	6	7	8	9	10

From these figures the following rules are deduced—

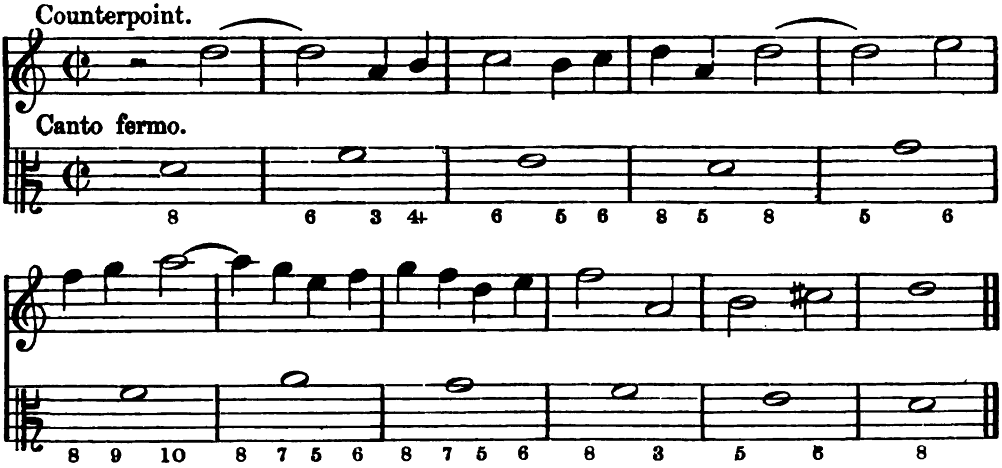
i. Consecutive tenths and thirds must be avoided, because they become consecutive unisons and octaves by inversion.

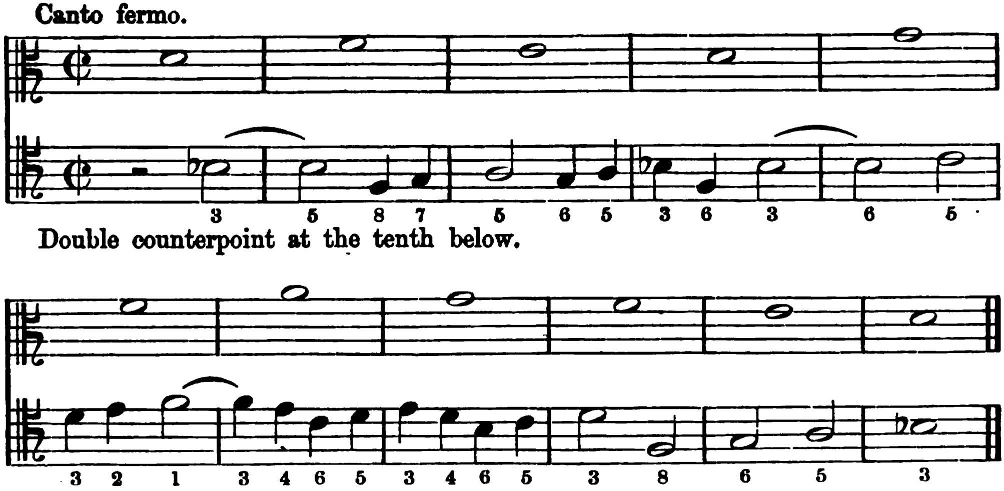
ii. Consecutive sixths must be avoided, because by inversion they become consecutive fifths.

iii. Fourths by syncopation are disallowed, because by inversion they become sevenths wrongly resolved into eighths.

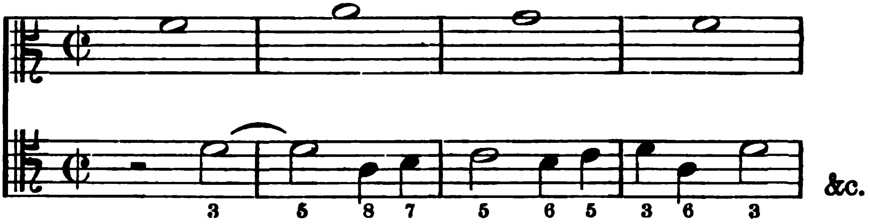
iv. The limits of a tenth must not be exceeded, for the same reason as in the case of the octave in the last-mentioned kind of counterpoint.

10. The following example is from Fux.

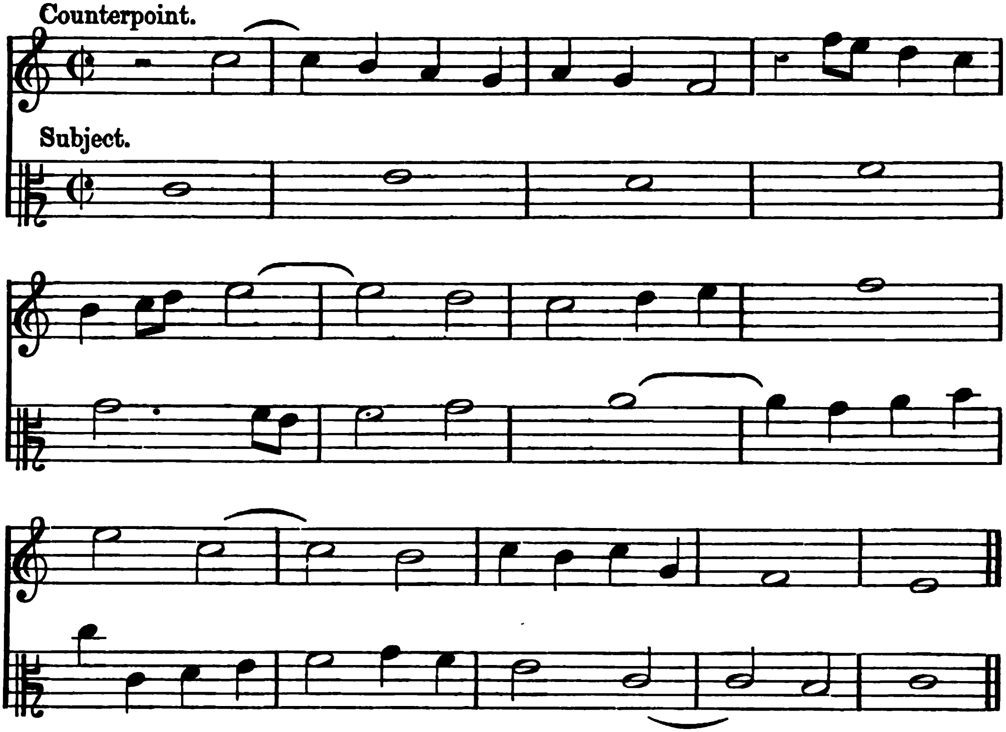




And it might be also produced by transposing the canto fermo up a third, and the counterpoint down an octave; thus—

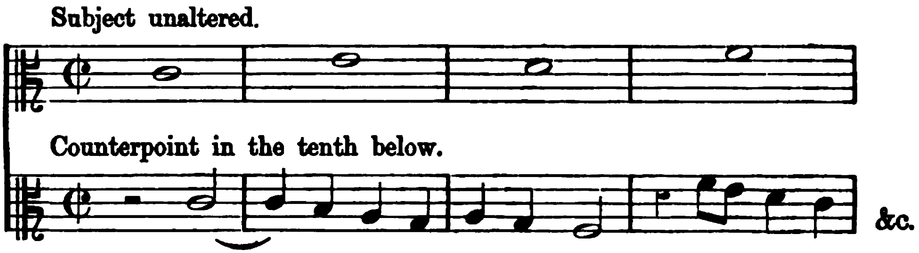


EXAMPLE FROM CHERUBINI.

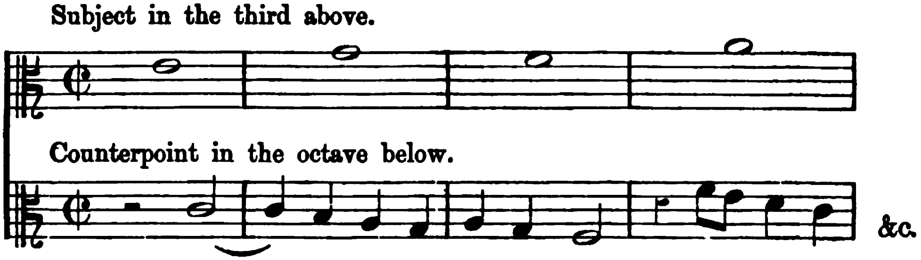


This may be inverted at the tenth in several ways.

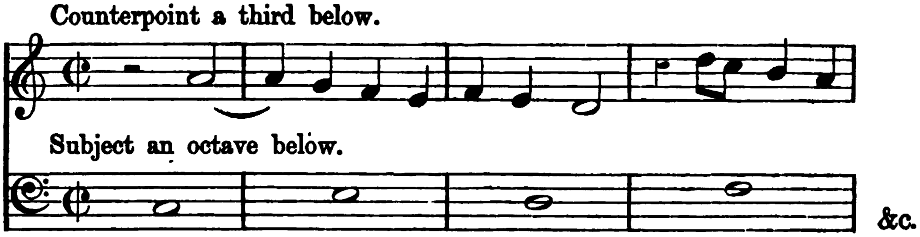
FIRST WAY.



SECOND WAY.


Subject in the third above.
Counterpoint in the octave below.
&c.

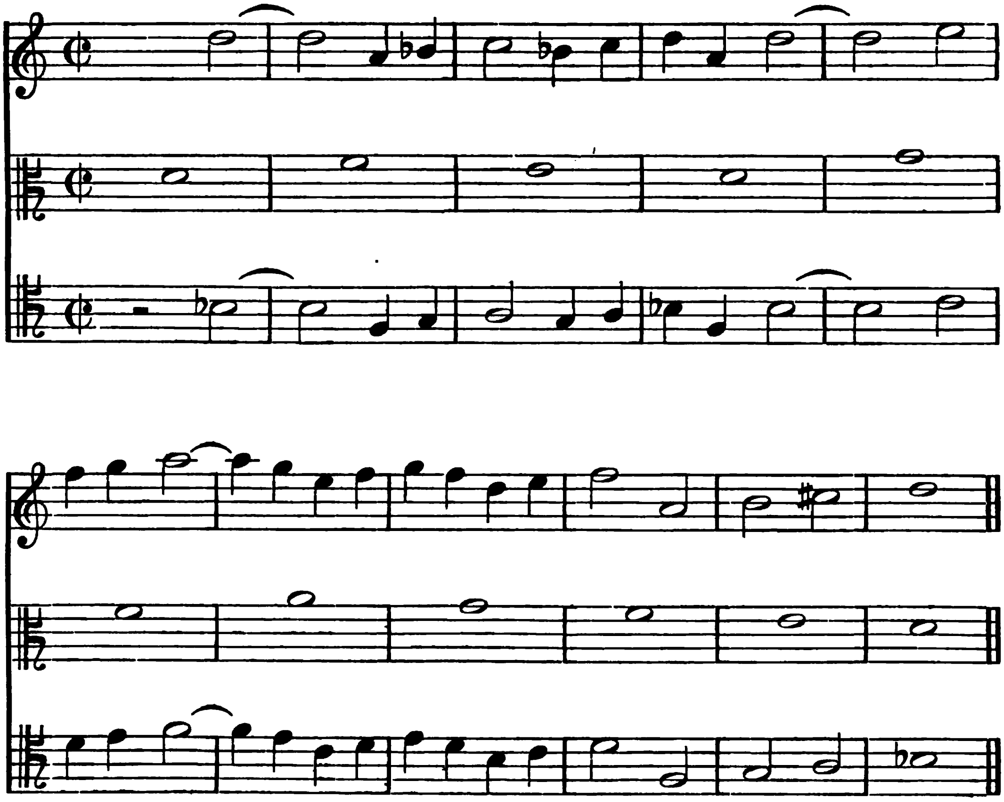
THIRD WAY.



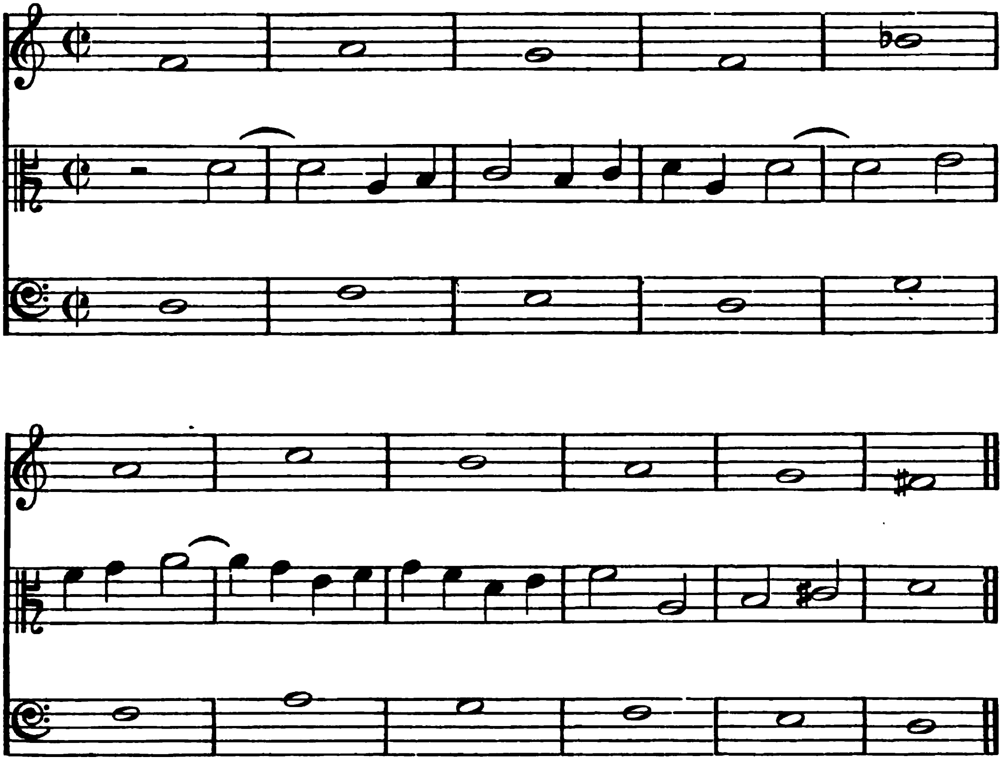
The student can finish each of these counterpoints for himself.

11. Sometimes a subject will admit of the same counterpoint, both at the octave and tenth, at the same time.

EXAMPLE FROM FUX.



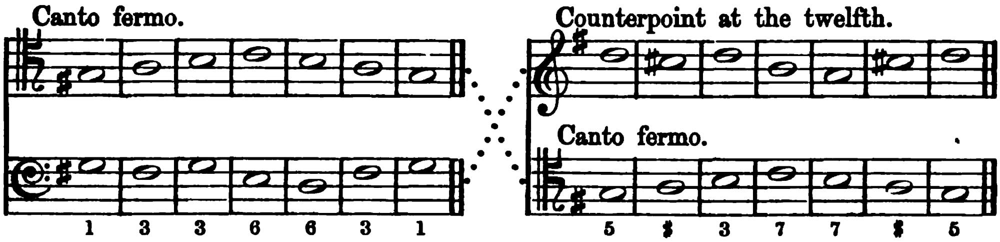
The same, in another way—



12. Double counterpoint at the twelfth must now be considered. The scheme of figures for this counterpoint is as follows :—

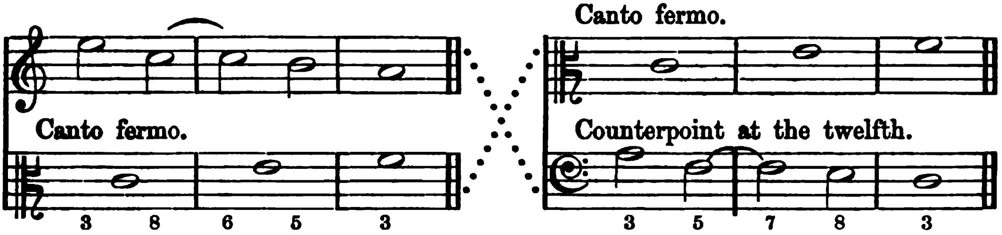
1	2	3	4	5	6	7	8	9	10	11	12
12	11	10	9	8	7	6	5	4	3	2	1

13. The only awkward interval in this counterpoint is the sixth, which can hardly ever be used, on account of the unprepared and unresolved sevenths which are produced by its inversion; thus—



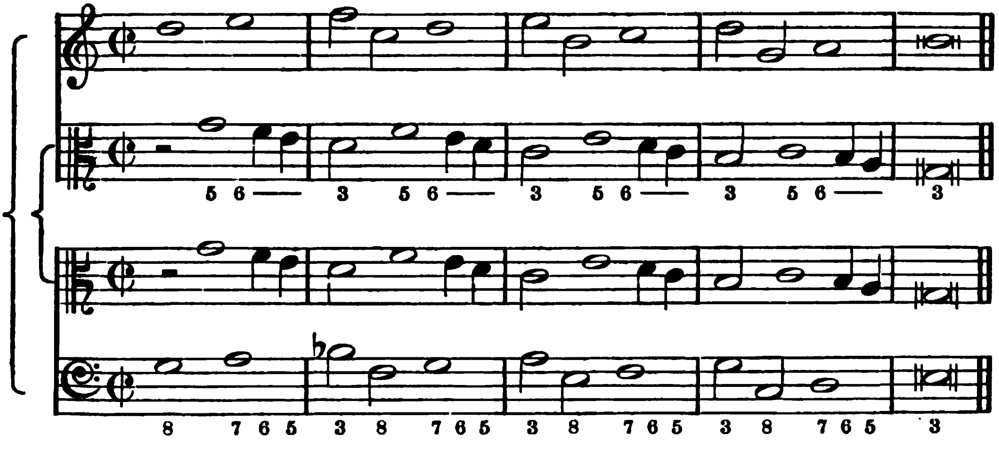
Nothing can be more harsh and uncouth than this example.

In rare cases, however, a sixth may be used by syncopation, thus—

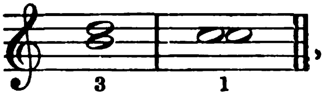


Where the resulting seventh might perhaps be tolerated, especially in more than two-part writing.

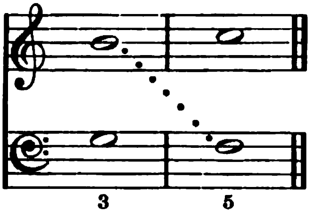
The following is a good example of the allowable use of the sixth in this counterpoint, from Fux.



14. It need hardly be stated that it is necessary to keep within the limits of a twelfth.

15. Care should be taken to avoid this close— 

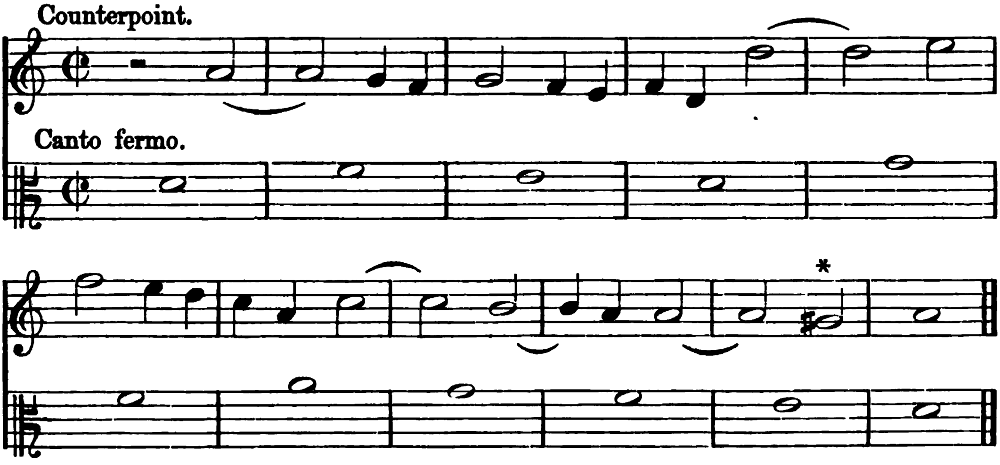
, because, when inverted at the twelfth, it becomes—



which is insufferably harsh to modern ears, although allowed (in this counterpoint) by the older contrapuntists. It also involves the false relation of the tritone B to F.

16. The following examples will serve as models—

Example I.—From Fux.



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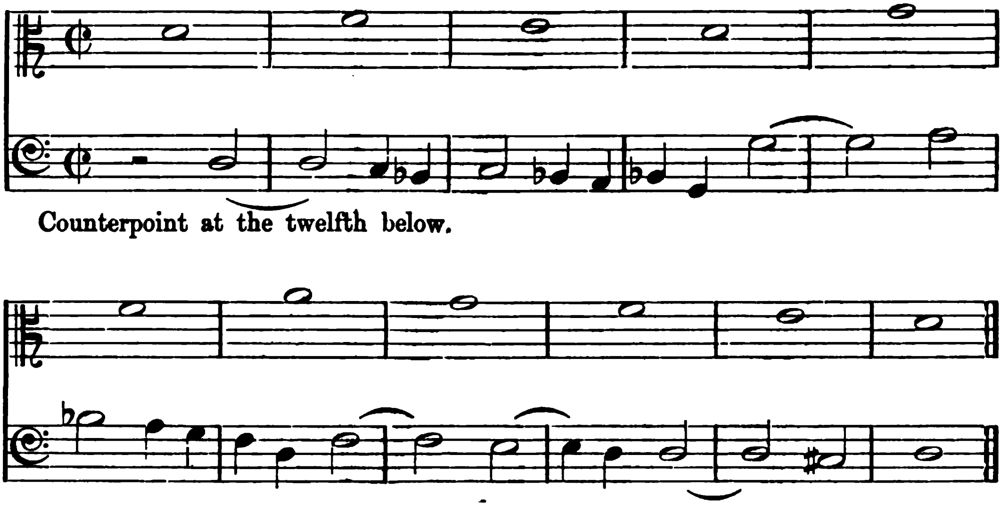
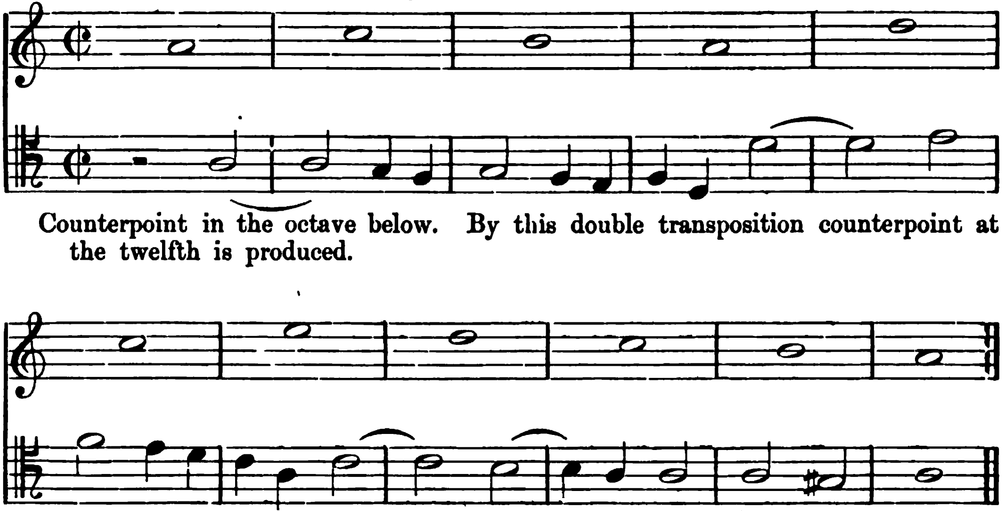
* This harsh close is not to be imitated by the student on any account.

Canto fermo.



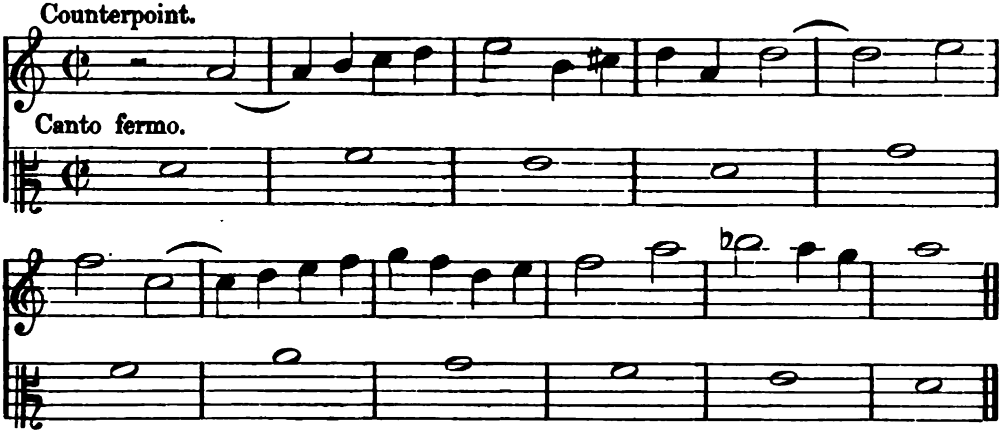
Counterpoint at the twelfth below.

Canto fermo in the fifth above.

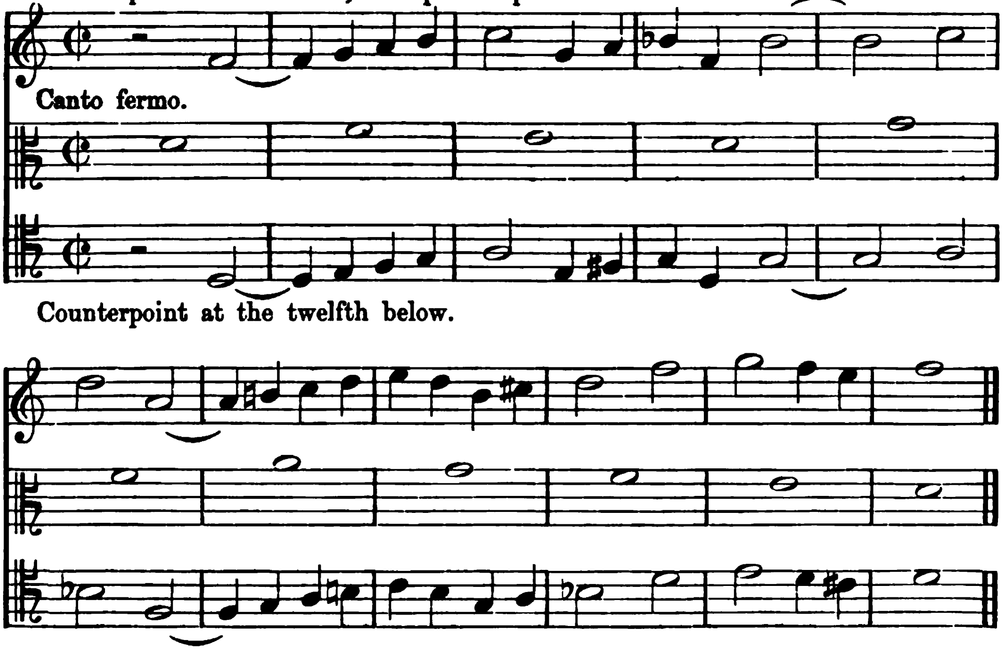


Counterpoint in the octave below. By this double transposition counterpoint at the twelfth is produced.

Example II.—From Fux, slightly modified.

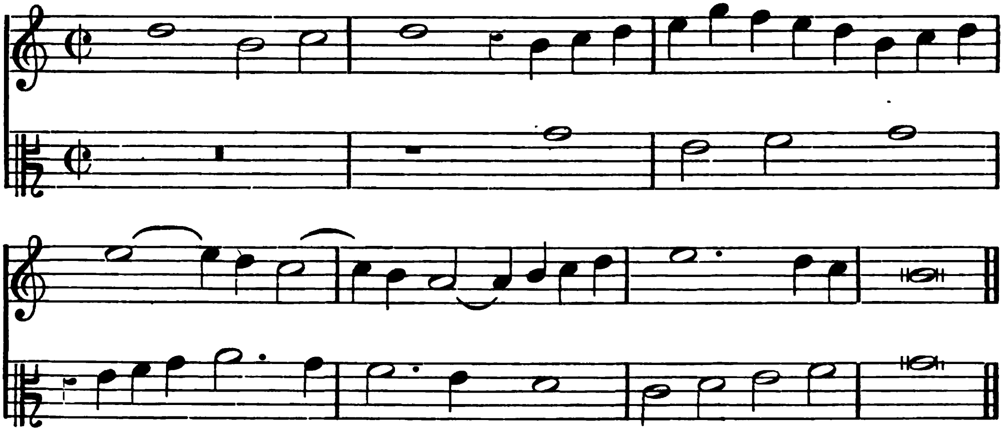


Counterpoint at the tenth, transposed upward an octave.

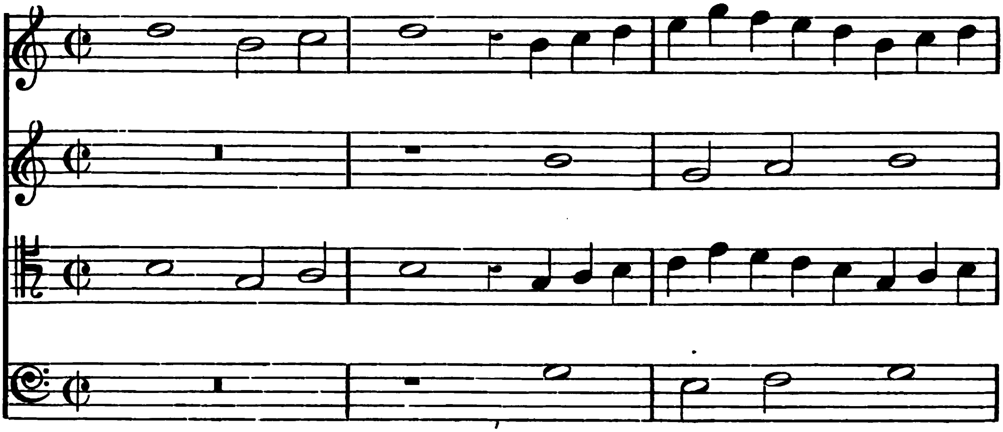


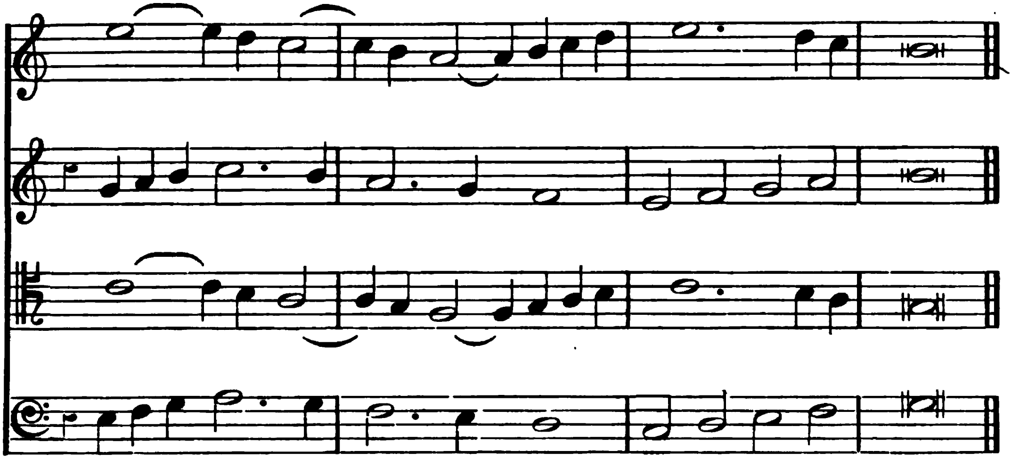
In this last example the counterpoints at the tenth and twelfth are combined with good effect. Other examples of this combination will be given at the end of the volume.

EXAMPLE III.—For four voices, from Fux.



Counterpoints at the tenth and twelfth, transposed.





17. Cherubini regards such combinations of counterpoints at the octave, tenth, and twelfth, as so many species of triple and quadruple counterpoint; but this seems a faulty classification, as will be seen if we compare such combinations with the examples of triple and quadruple counterpoint given in the next chapter.

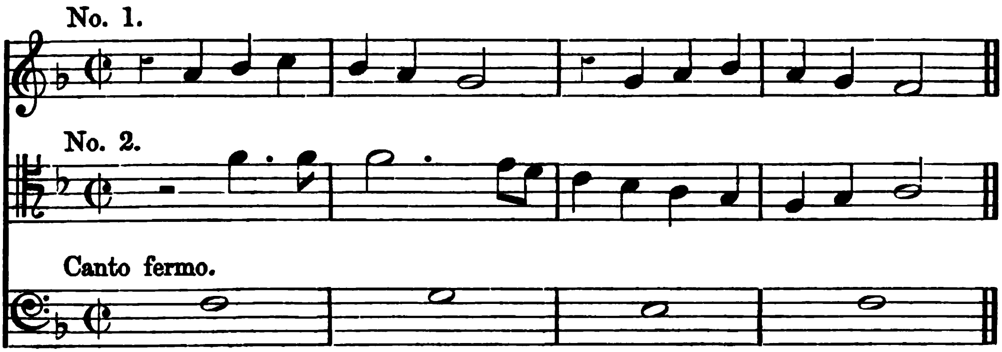
CHAPTER XVII.

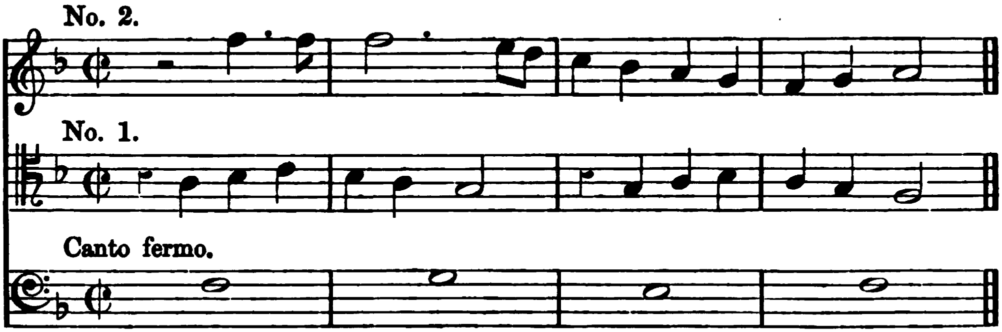
Of Triple and Quadruple Counterpoint.

1. **Triple** and quadruple counterpoints, as their names import, consist of three or four melodies so interwoven that any of them may become a correct bass to the others.

2. It has been found impracticable to produce such counterpoints at the tenth or twelfth. We must therefore confine our attention to counterpoint at the octave. Examples—

I. Triple Counterpoint.

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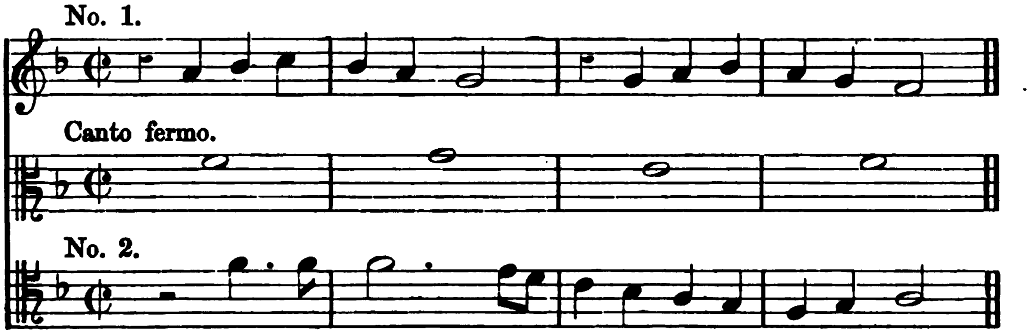
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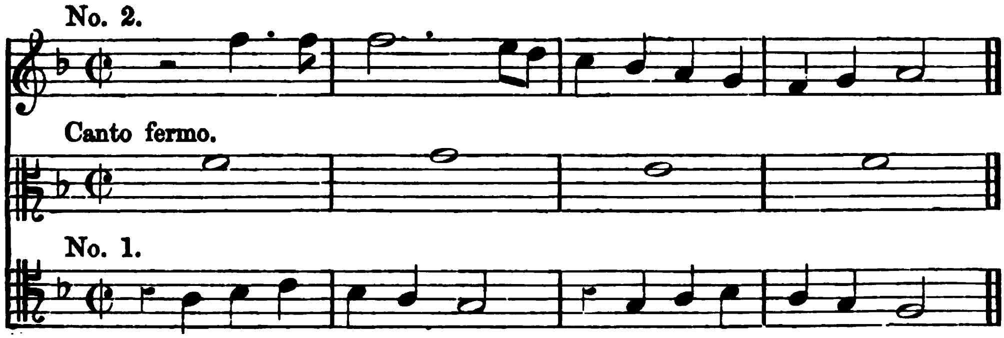
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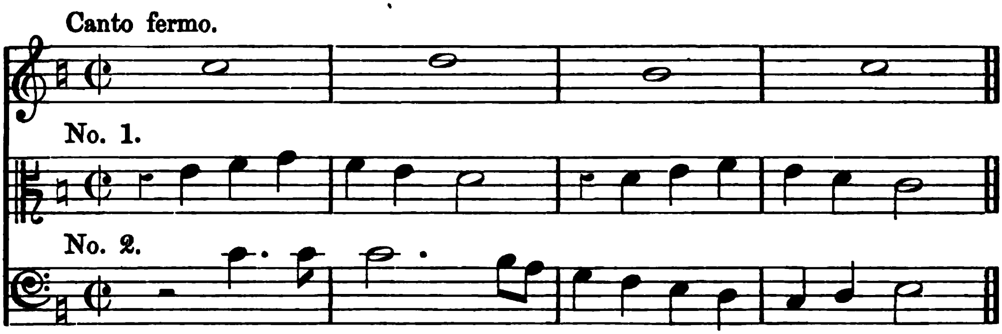
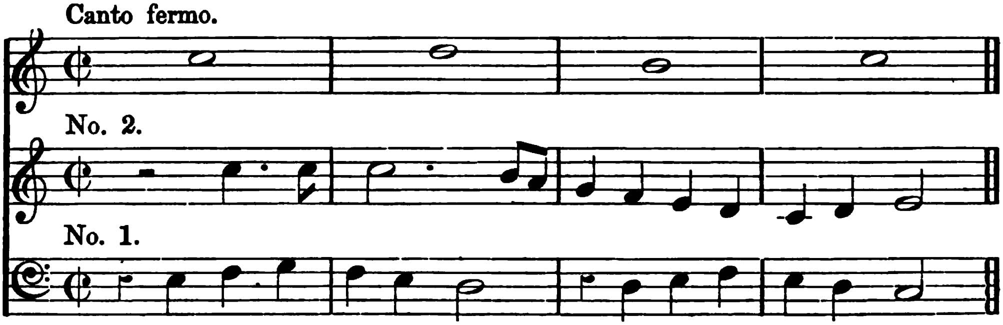
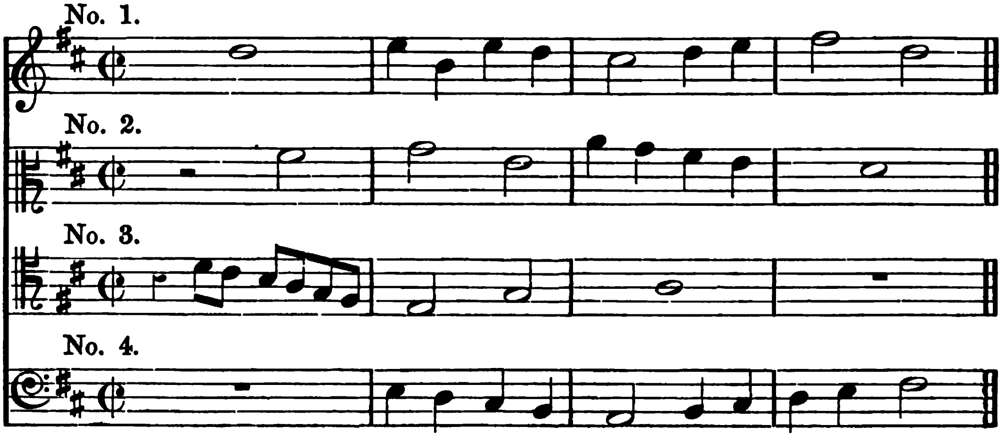
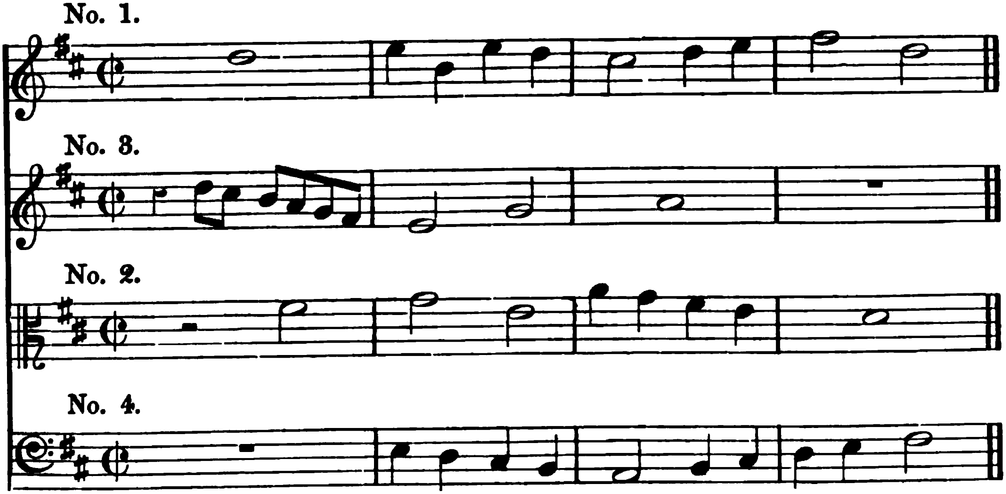




II. QUADRUPLE COUNTERPOINT.

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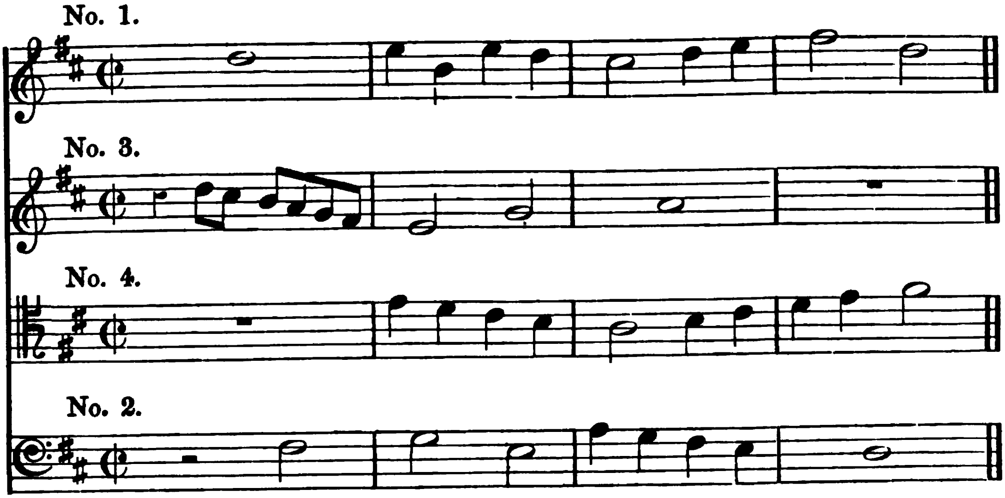
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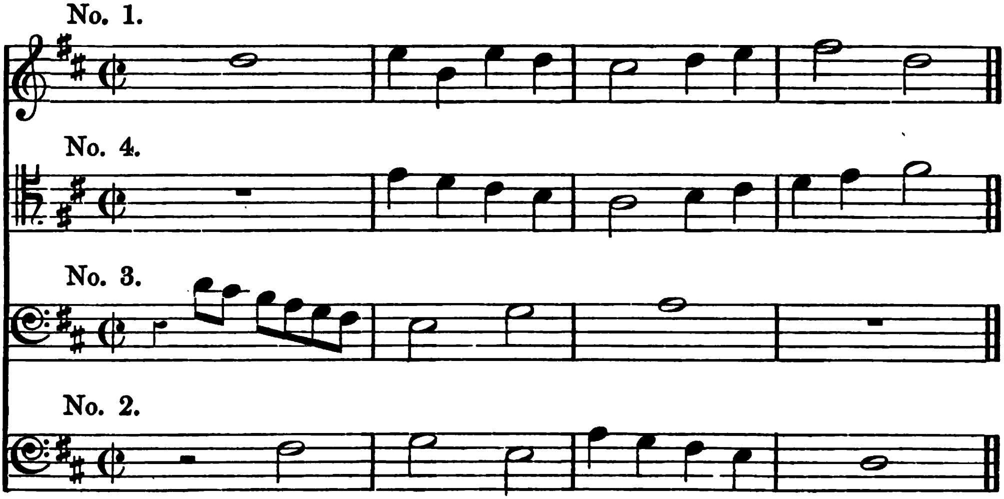
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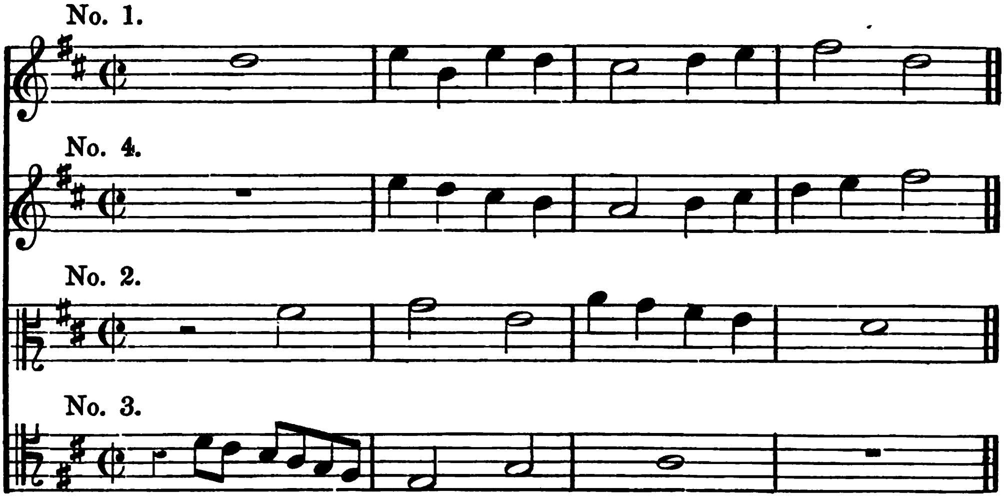
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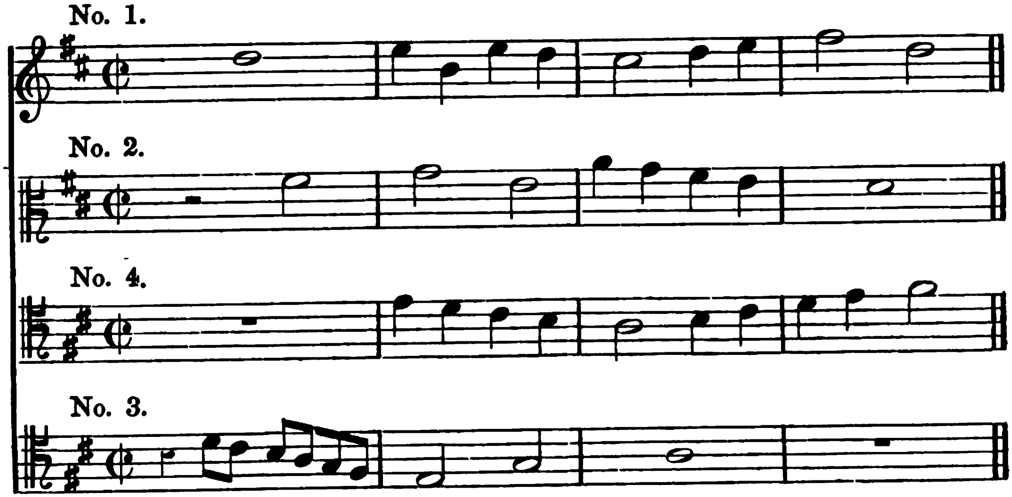
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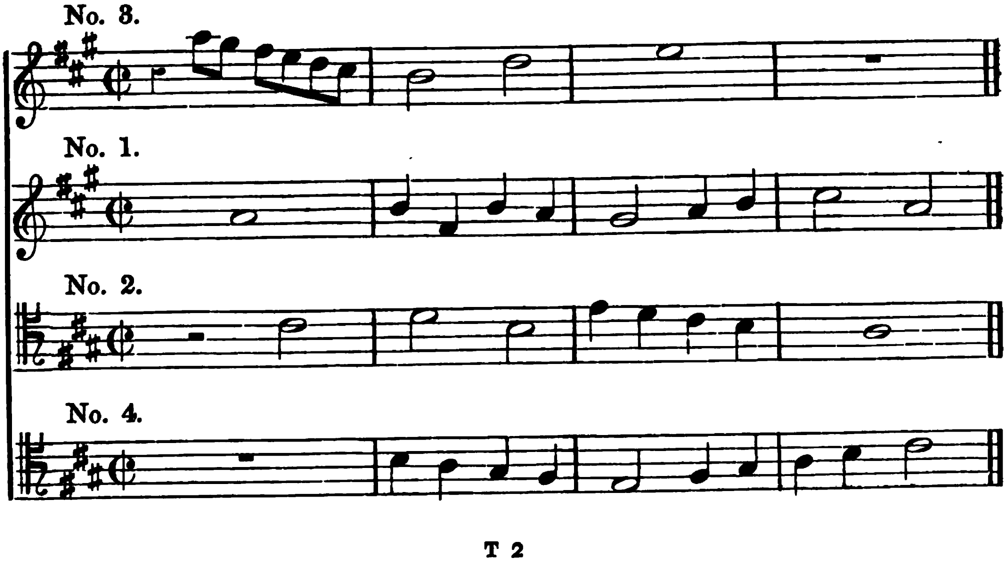
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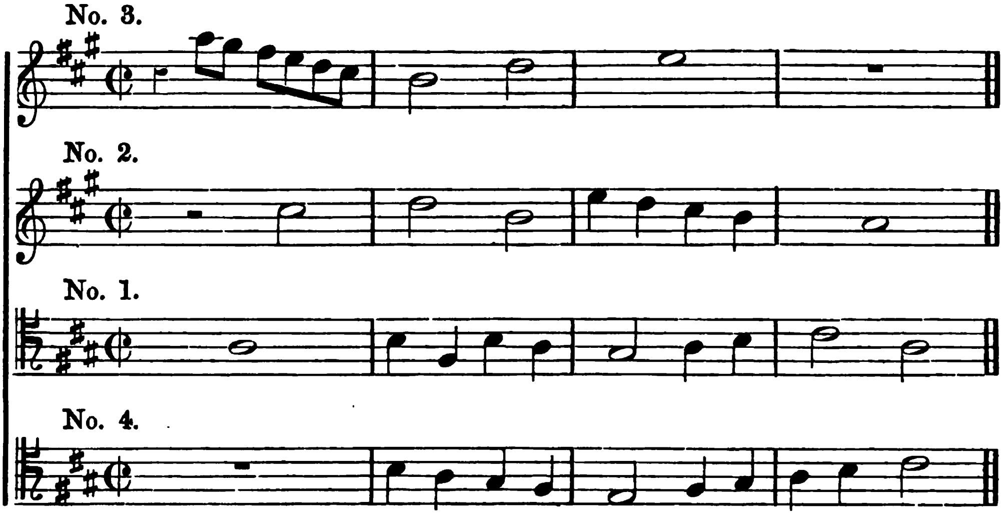
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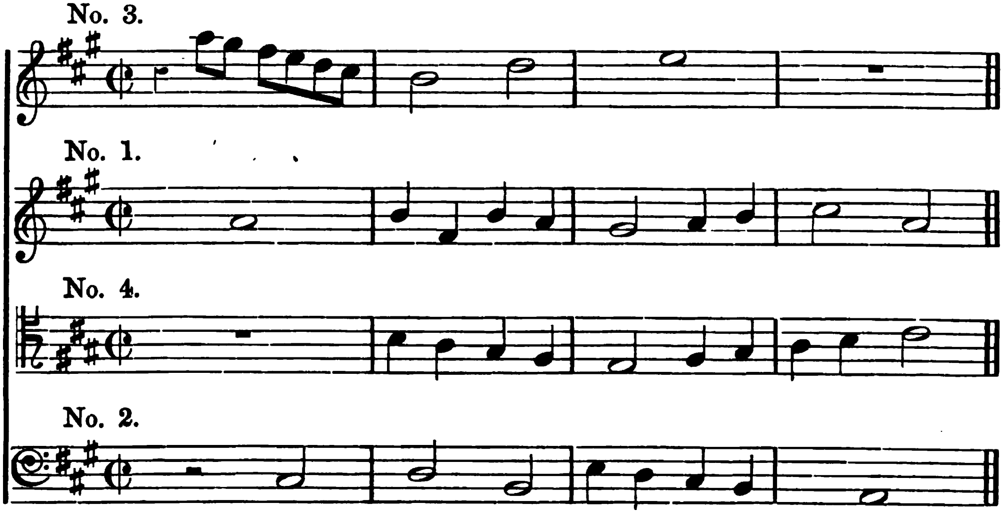
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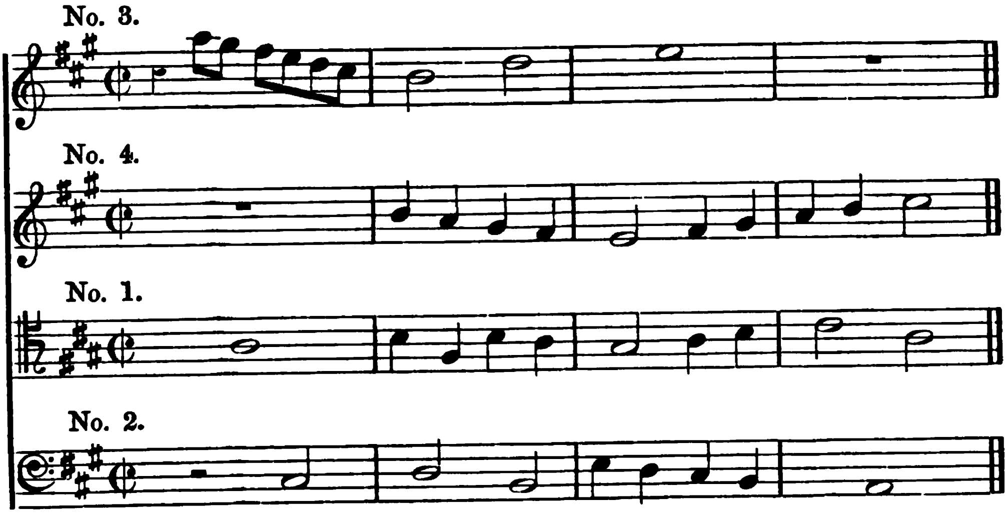
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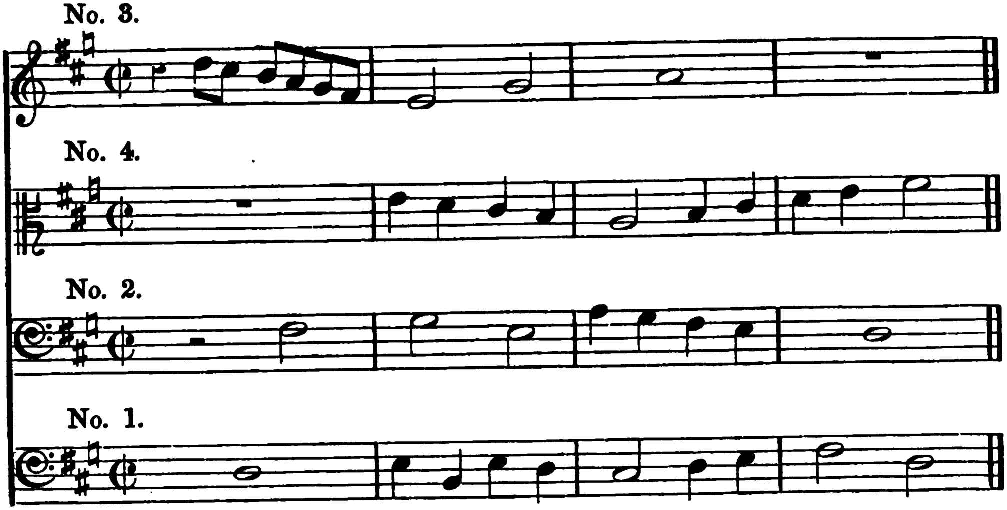
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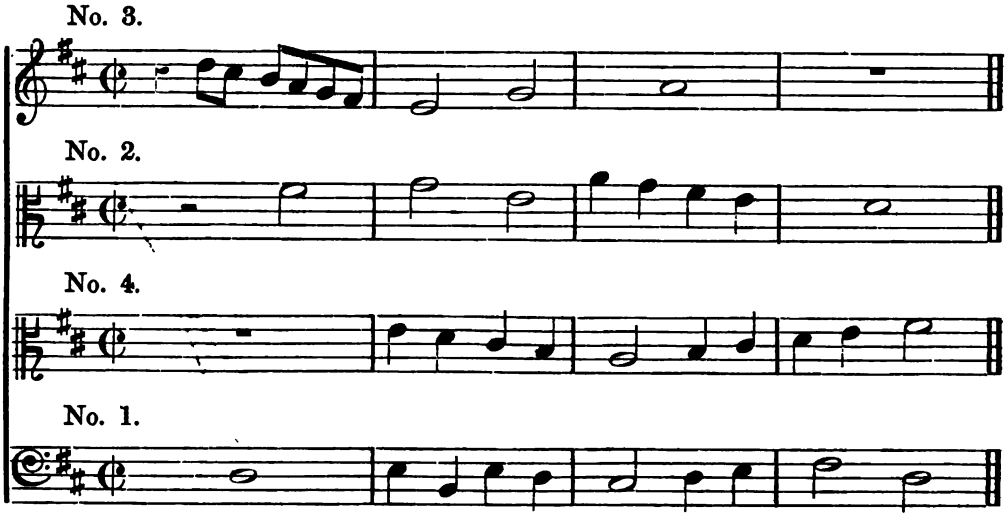
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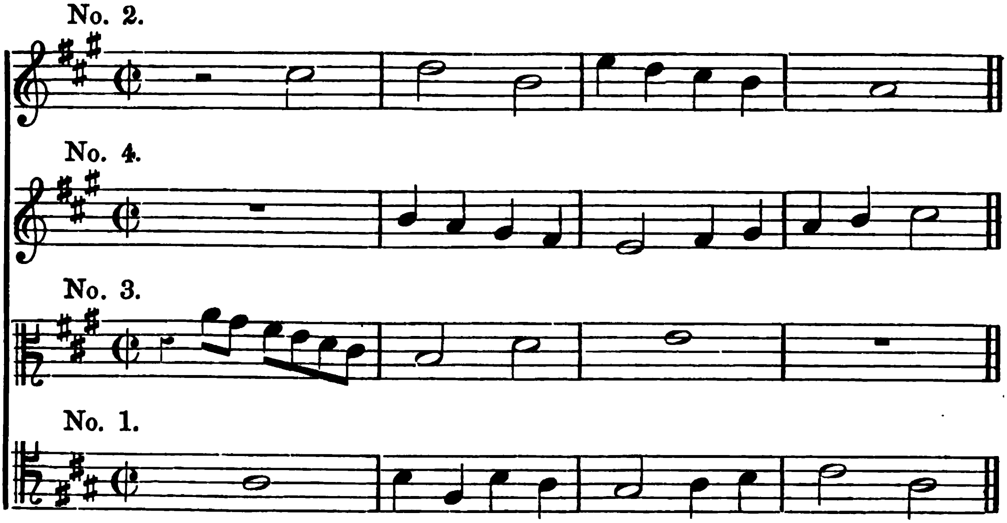
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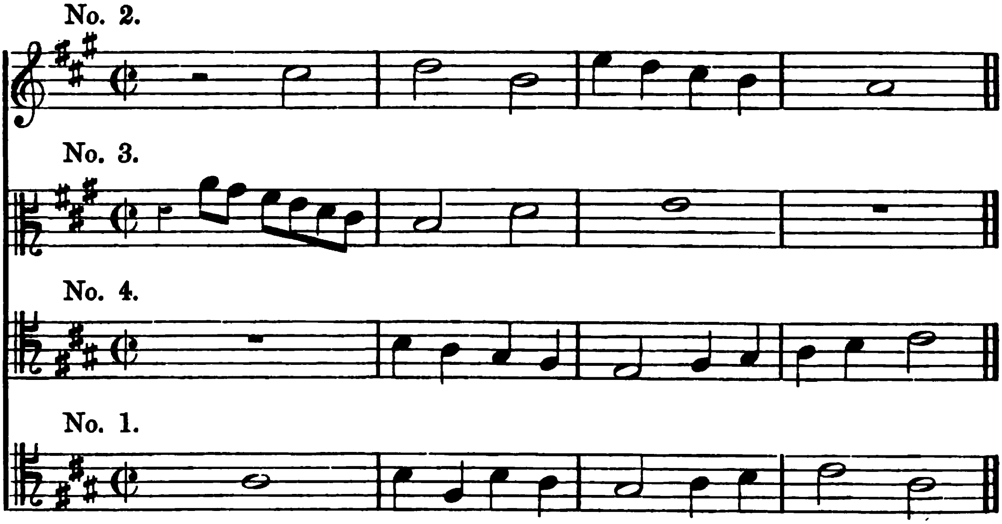
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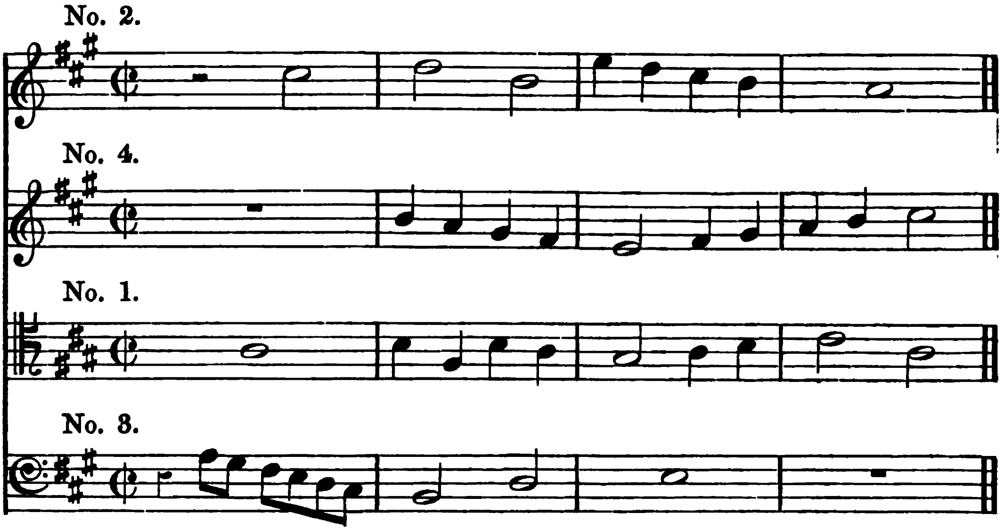
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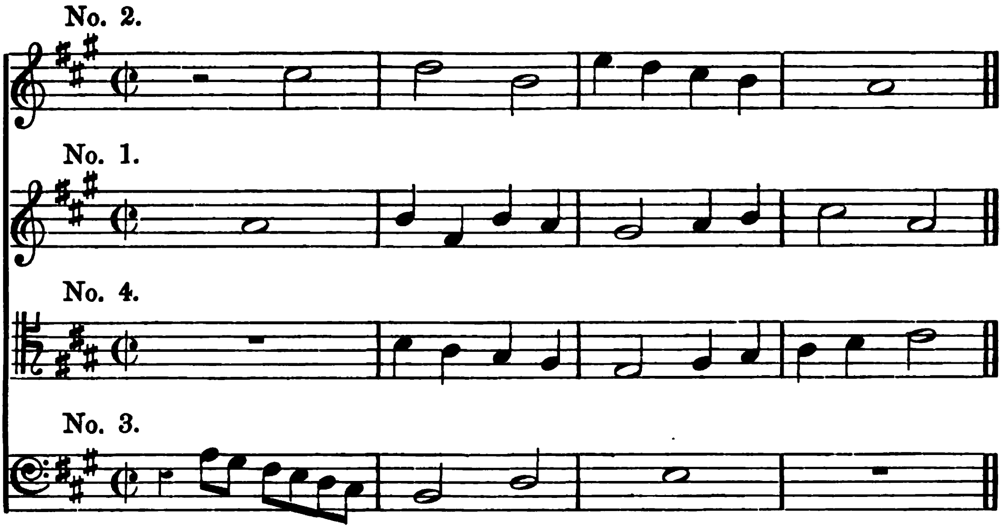
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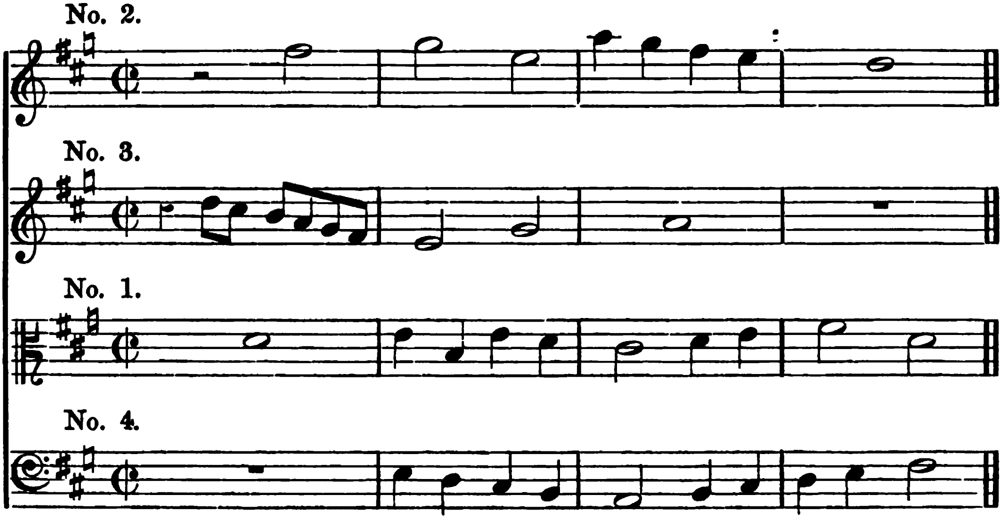
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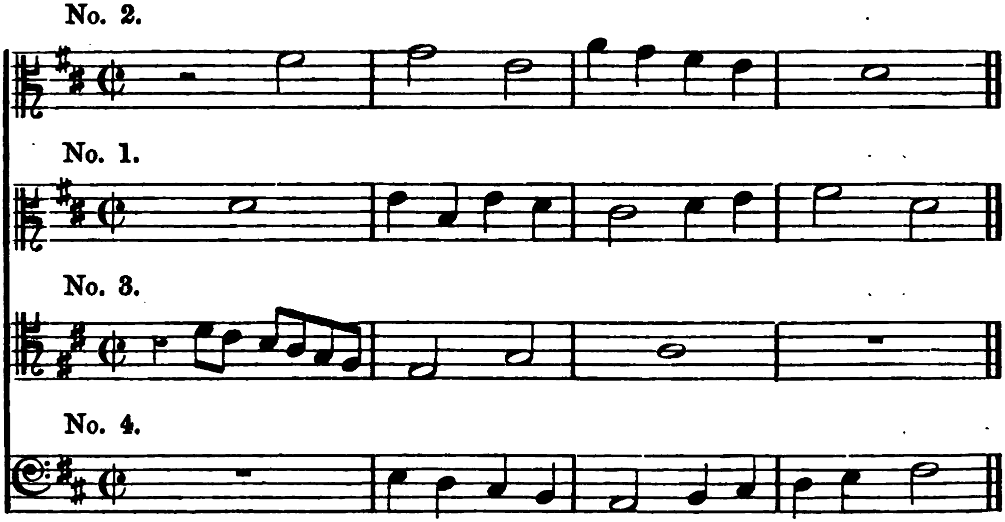
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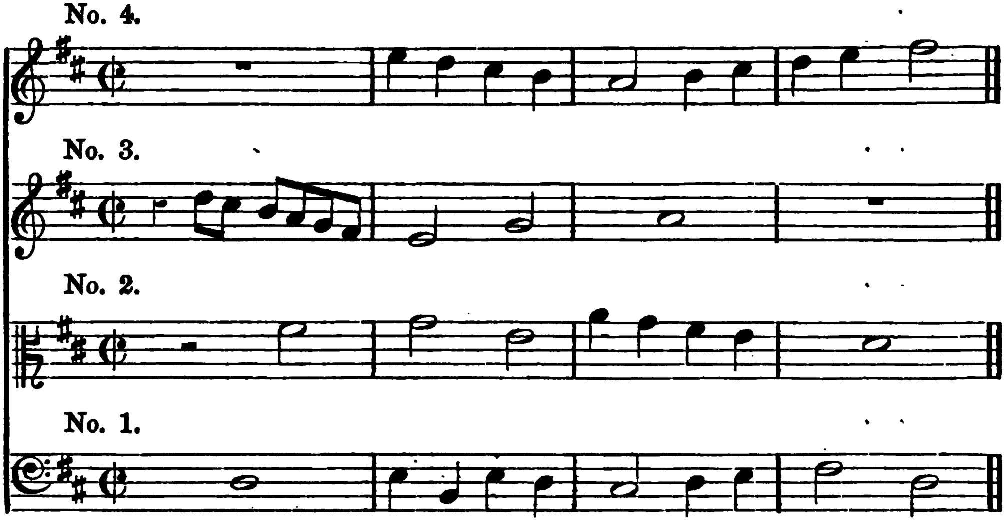
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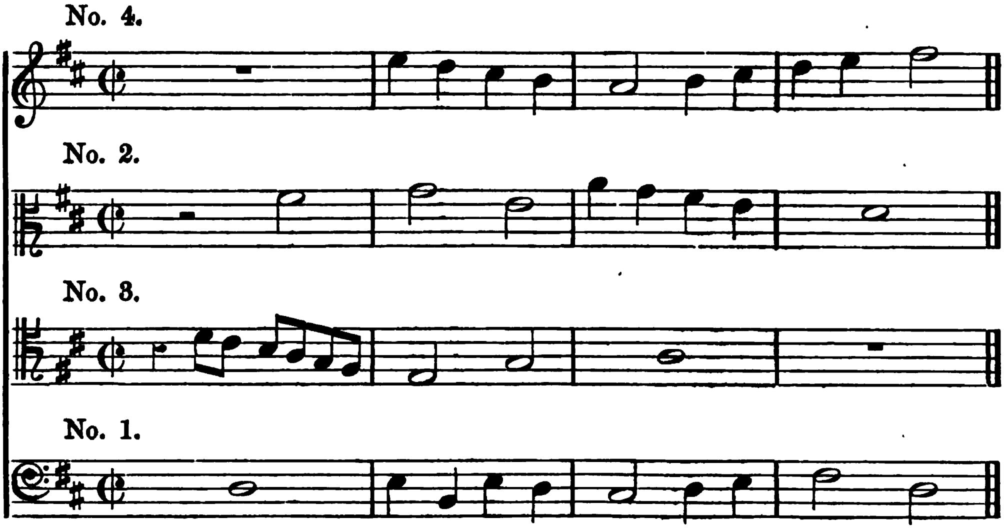
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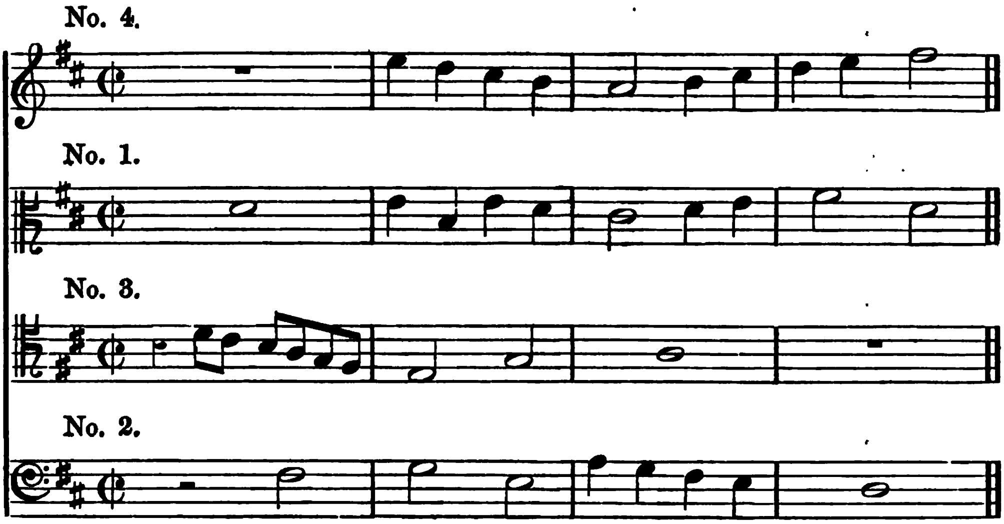
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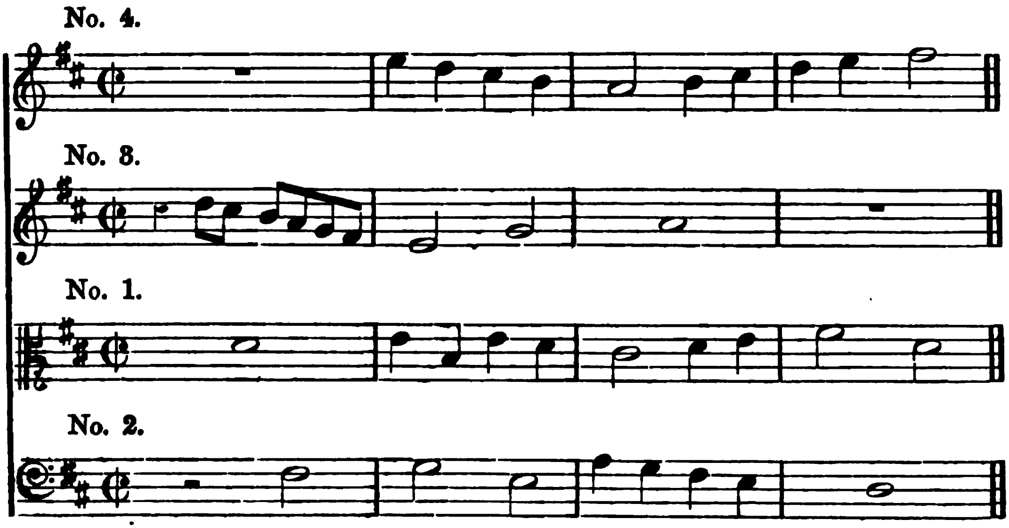
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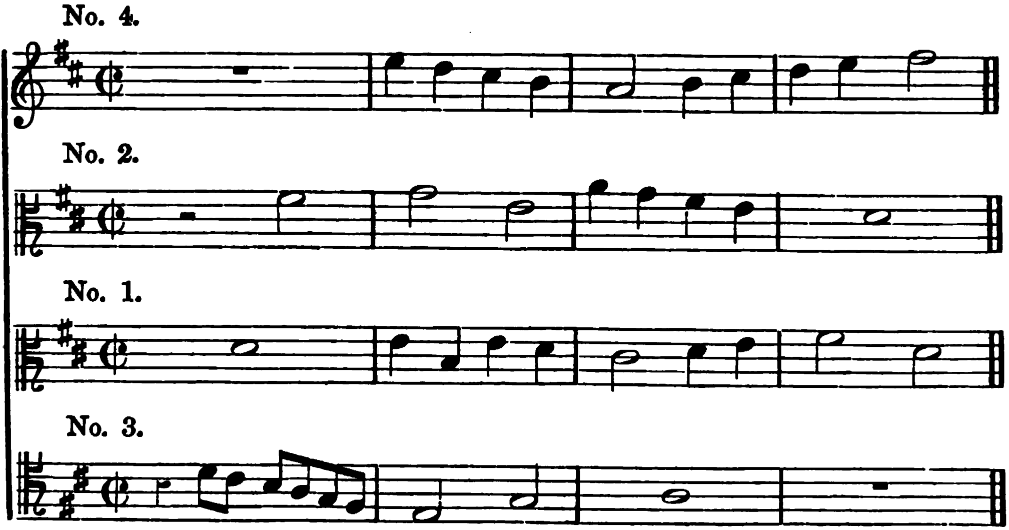
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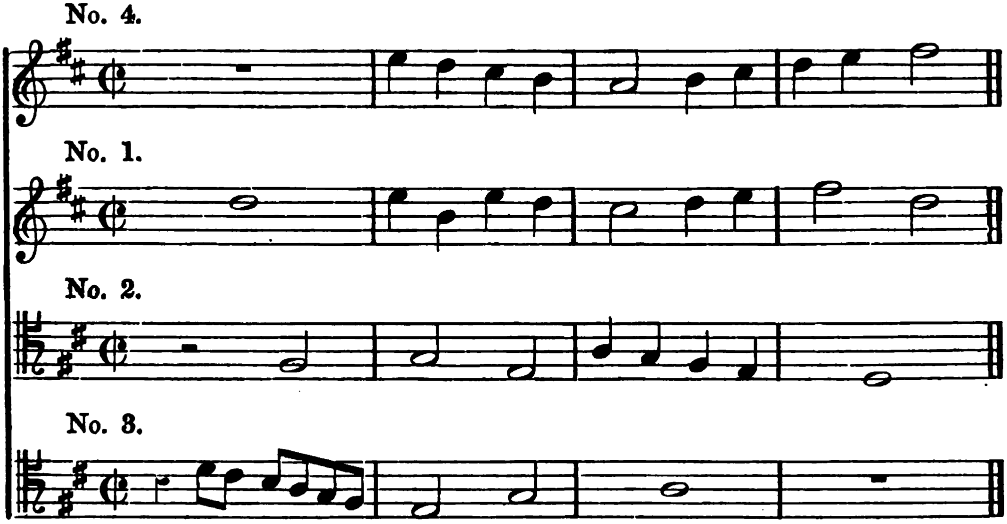


In this last example the four melodies have been arranged in every one of the twenty-four possible ways, and it will be seen that the harmony is equally perfect in each.

3. Counterpoints may also be constructed with one or more free parts, added to fill in the harmony, but not forming an integral portion of the scheme. Or the extra parts may be in double counterpoint with one only of the other parts, so as to be connected partially, not completely, with the whole contrapuntal arrangement. This is generally the case when the harmony is in more than four parts; for although quintuple and even sextuple counterpoint is possible, yet it is too cumbrous a structure for frequent use.

4. Counterpoints also may be devised by contrary motion, or by augmentation or diminution, or by retrogression. The student will

probably by this time be able to elaborate these for himself, and is advised by all means to make the attempt. The rules for counterpoint at the octave, tenth, and twelfth, joined with those for the various kinds of imitation, will amply suffice for his guidance. He will also find some good examples, to assist his endeavours, at the end of this treatise.

CHAPTER XVIII.

Of Fugue.

1. Of all kinds of musical composition, none perhaps is so important as the art of fugue-writing. To this point all that has hitherto been said in this treatise is intended to lead up. It is now time to enter upon it.

2. The question is often asked, What is a fugue? and it is not easy to give a concise definition in reply. Perhaps the best description of a fugue will be:—"A regular piece of music, developed from given subjects according to certain strict contrapuntal rules, involving the various artifices of imitation, canon, and double counterpoint, and constructed according to a certain fixed plan."

3. Fugues are of various kinds:—(I.) Tonal fugues; (II.) Real fugues; (III.) Fugues of imitation. And each of these may be subdivided into:—(1) Vocal; (2) Instrumental; and (3) Mixed fugues. And then again there are certain fugues which take their names from the particular sorts of counterpoint on which they are built—e.g. fugues "alla decima," "alla duodecima," fugues by augmentation or by diminution, &c., all which are merely varieties of the fugue of imitation. It will not be necessary to discuss all these varieties in this place. Let us enquire, rather, in the first place, of what principal parts a fugue consists.

4. The necessary parts of a fugue are—

i. The subject.
ii. The answer.
iii. The counter-subject.
iv. The stretto.

To which may generally be added—

v. The codetta, or conduit.
vi. The episode.
vii. The pedal.
viii. The coda.
ix. The canon (or stretto maestrale).

Lastly, in its structure the fugue demands special care as to

x. The exposition.
xi. The counter-exposition.

All these different constituents will have now to be separately considered.

The subject and answer will require a chapter to themselves.

CHAPTER XIX.

Of the subject and answer.

i. THE *subject* is the theme or chief melody on which the whole fugue is based. It should be

(*α*) Of moderate length;

(*β*) Free from modulations, except into the dominant of the principal key of the piece;

(*γ*) Of such a character as to be easily recognized, whenever it recurs.

ii. The *answer* is the correlative of the subject. The relation of the answer to the subject, in fact, determines the whole character of the fugue.

Essentially and primarily the answer may be regarded as a transposition of the subject. But it is only so under certain conditions and with certain reservations.

In order to understand these conditions and reservations, it should be borne in mind,

(*α*) That the key-note, or first degree of the scale, is called the tonic.

(*β*) That the fifth degree is called the dominant.

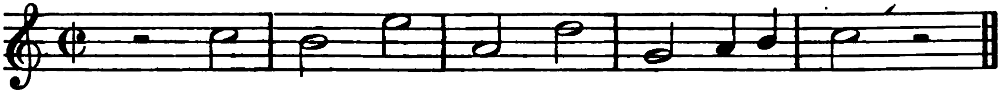
(*γ*) That the answer is to be regarded from a *melodic*, and not from a *harmonic* point of view, as to its correct formation.

iii. The following rules will enable the student to form a correct answer to any given subject. They are slightly curtailed from Reicha's "Traité de Haute Composition," vol. ii.

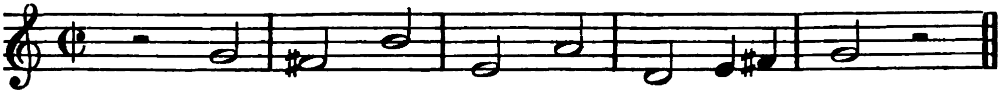
(*a*) When the subject begins on the tonic, and does not modulate into the key of the dominant, the answer is simply formed by transposing the subject a fifth upwards, or a fourth downwards.

Examples.

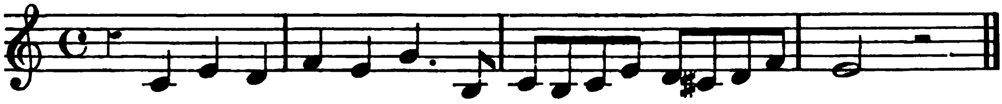
Subject 1.



Answer 1.



Subject 2.



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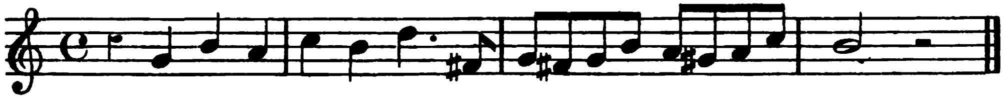
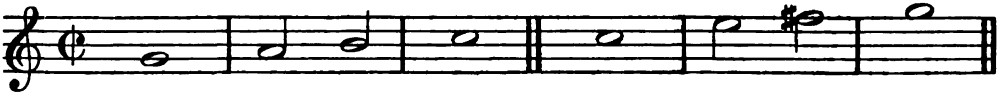
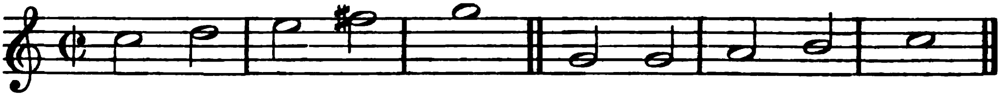
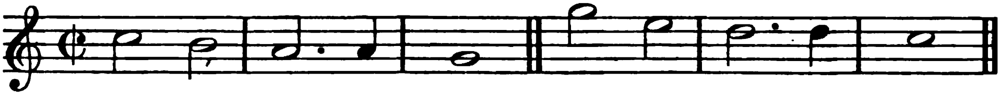


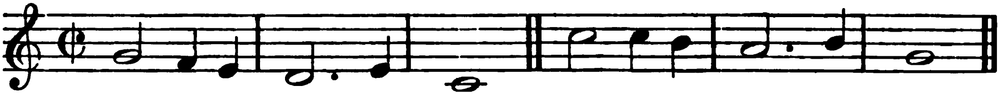
(*β*) The dominant answers the tonic, and the tonic the dominant, at the beginning and end of the answer. This rule is invariable.

EXAMPLES.







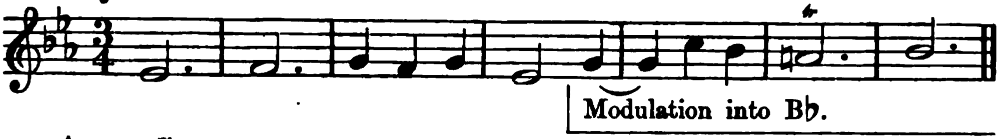


In these examples the answer is no longer a simple transposition of the subject. In Nos. 3 and 5 the answer has to extend over the range of a fifth instead of a fourth. In Nos. 4 and 6 the converse is the case. Hence the necessity for a slight change of melody as is here shewn. The answer should never vary its intervals in transposition, except when thus compelled by the exigencies of what is called "tonality." The variation of interval thus introduced hardly ever exceeds one degree.

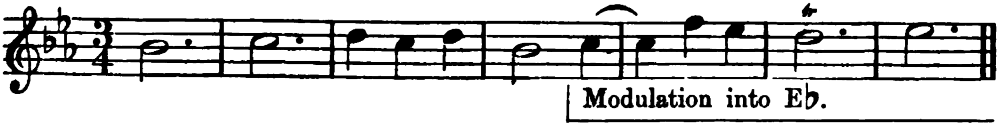
(γ) Whenever the subject modulates from the key of the tonic into that of the dominant, the answer modulates from that of the dominant into that of the tonic. This is a corollary of the last rule.

Examples.

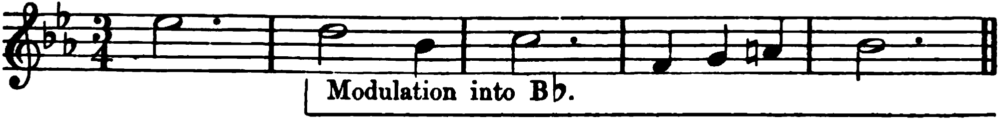
Subject 7.



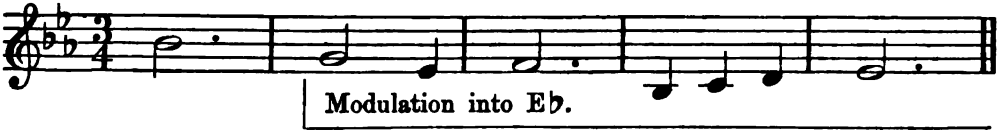
Answer 7.



Subject 8.



Answer 8.

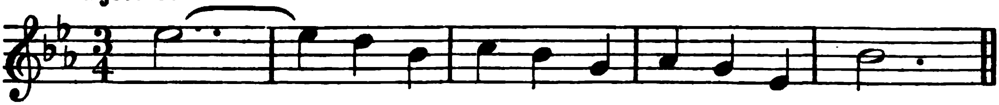


In the last specimen the modulation in reality begins at the second note, and is answered accordingly.

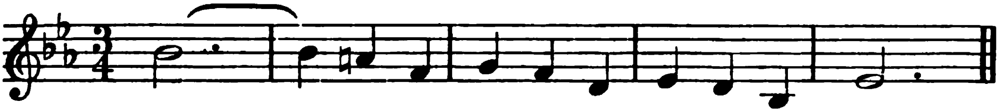
Sometimes only the last note need be altered from strict transposition, or perhaps the last two or three.

Examples.

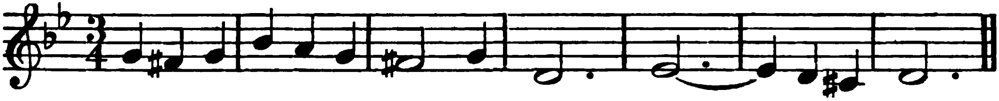
Subject 9.



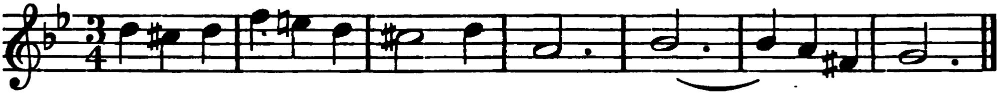
Answer 9.



Subject 10.



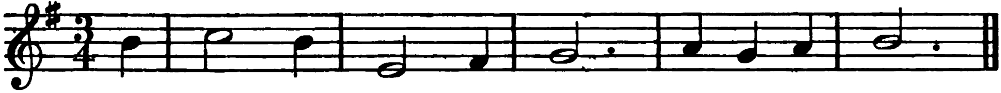
Answer 10.



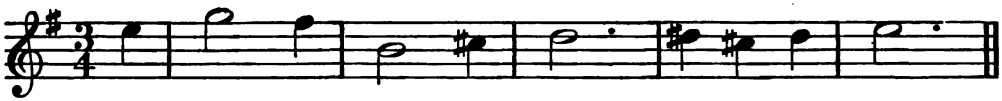
If the subject goes from tonic to dominant *and back*, or from dominant to tonic *and back*, the answer must reverse the process, thus involving *two* altered intervals instead of one.

EXAMPLE.

Subject 11.



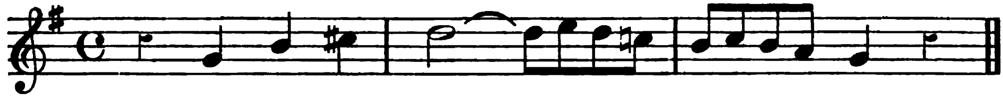
Answer 11.



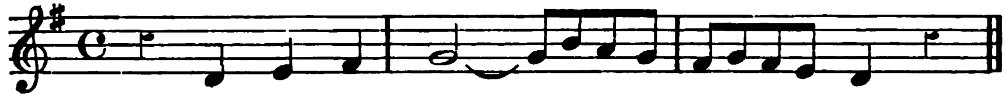
And this must be especially attended to, when the change to the tonic, or dominant (as the case may be), is emphasized in the subject by a longer note than the rest, or by any other peculiarity in the melody.

EXAMPLES.

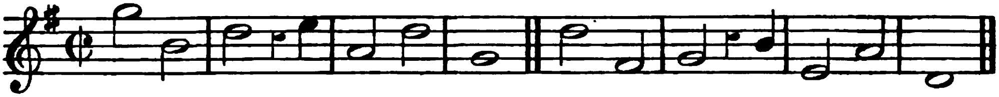
Subject 12.



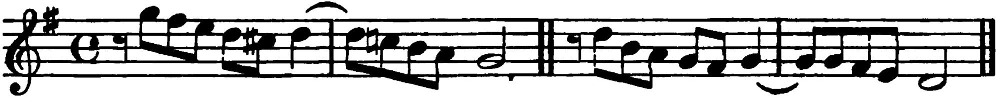
Answer 12.



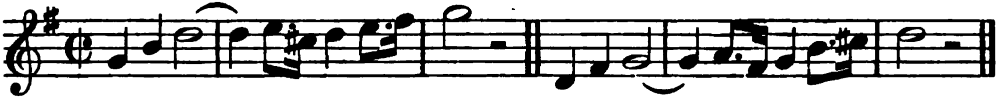
Subject 13. **Answer 13.**



Subject 14. **Answer 14.**



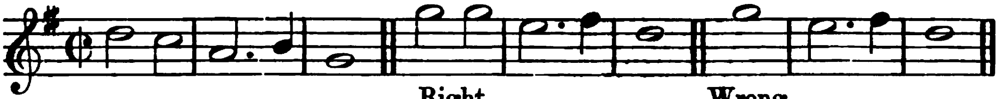
Subject 15. **Answer 15.**



(*d*) It is not allowed, in making the answer, to change the *value* of the notes of the subject.

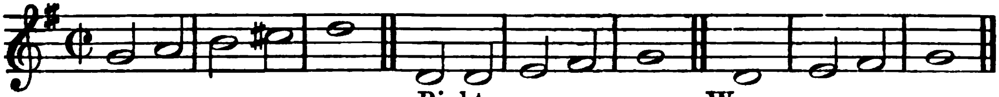
EXAMPLES.

Subject 16. **Answer 16.**



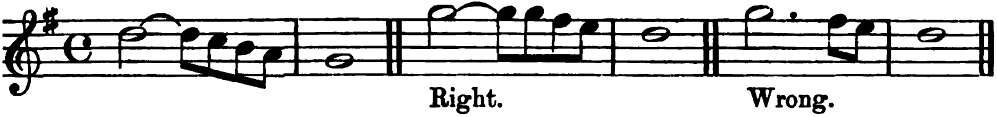
Right. **Wrong.**

Subject 17. **Answer 17.**



Right. **Wrong.**

Subject 18. **Answer 18.**

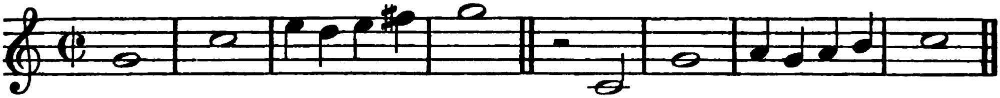


Right. **Wrong.**

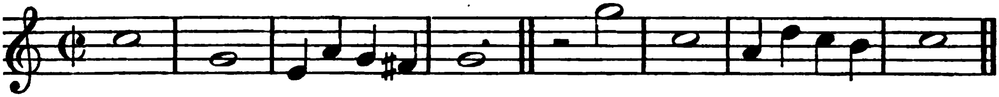
The only exception is when the subject begins with a semibreve, which may sometimes be answered by a minim.

EXAMPLES.

Subject 19. **Answer 19.**



Subject 20. **Answer 20.**

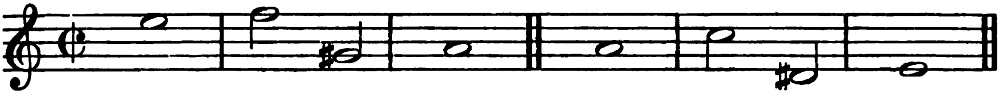


This rule, however, does not apply to the last note of the subject, which may be curtailed or prolonged in the answer.

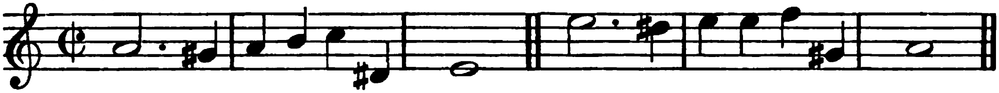
(ε) The interval of a diminished seventh is never altered.

EXAMPLES.

Subject 21. **Answer 21.**



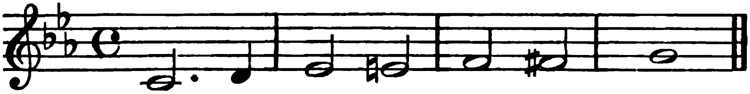
Subject 22. **Answer 22.**



(ζ) Chromatic subjects present some difficulties. The best way to discover the correct answer is first to turn the subject into a diatonic melody, and to find the proper answer to it. The answer thus found can then be easily turned into a chromatic one.

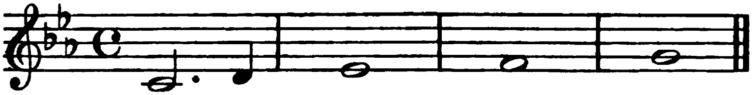
EXAMPLE.

Subject 23 (i.).



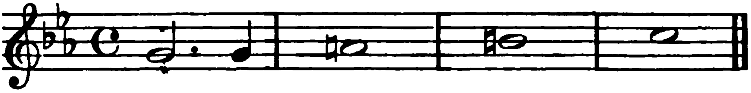
This, if made diatonic, becomes—

Subject 23 (ii.).



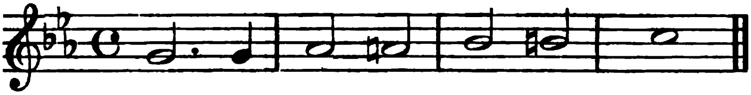
The correct answer to this diatonic subject is—

Answer 23 (ii.).



When changed back into a chromatic answer, it becomes—

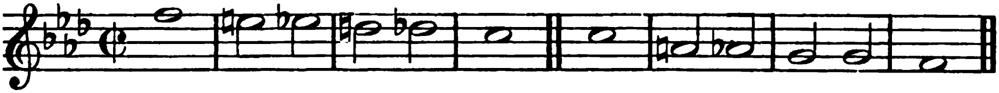
Answer 23 (i.).



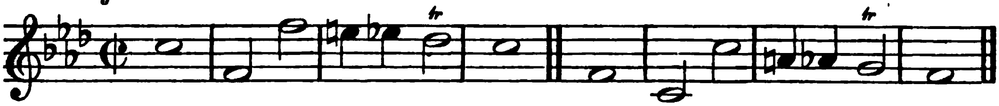
which is the correct answer to No. 23 (i.).

Other Chromatic Examples.

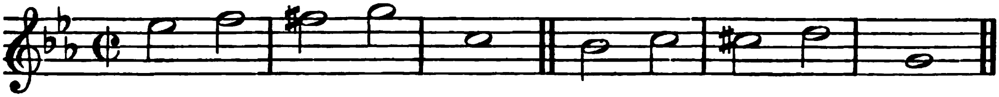
Subject 24. **Answer 24.**



Subject 25. **Answer 25.**



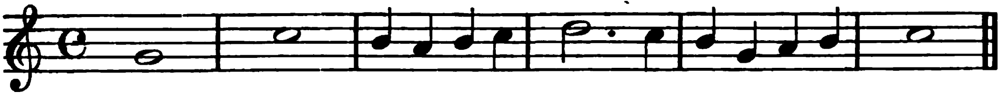
Subject 26. **Answer 26.**



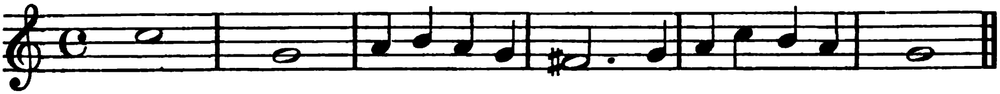
(η) Sometimes, but rarely, the answer is made by contrary motion, constituting a "fugue by inversion."

EXAMPLES.

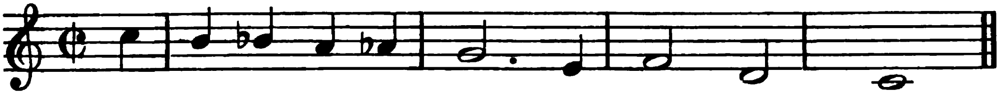
Subject 27.



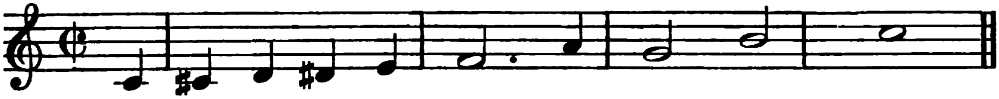
Answer 27 (by inversion).



Subject 28.



Answer 28 (by inversion).



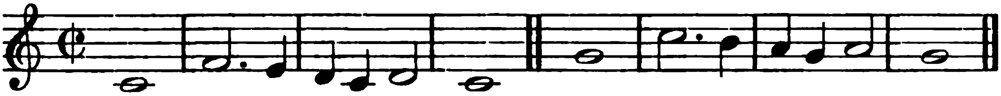
(θ) There are also instances of answers by augmentation and by diminution, but they are practically of little importance; they therefore need not be discussed in this place.

(ι) According to modern phraseology,* a fugue with a subject, the answer to which gives every interval by exact and simple transposition, is called a real fugue; while one with a subject, the answer to which involves the variations we have been explaining, is called a tonal fugue. Thus a fugue on this subject—

---

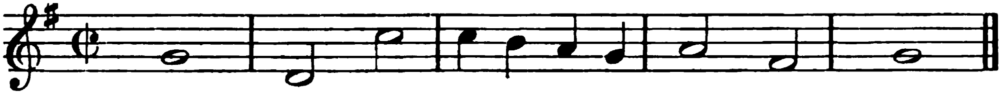
* In the early days of counterpoint a tonal fugue was one in which the relations of the subject and answer were governed by the old Church modes, of which each *authentic mode* had its related *plagal mode*. It is needless to explain the old Church scales here, as it is no longer customary nor desirable to write in them. Their day is past. Those who wish to study such music as a curious matter of antiquity, are referred to the first part of Padre Martini's admirable work on Counterpoint, to which reference has already been made; also to Fux's "Gradus ad Parnassum."

Subject 29. **Answer 29.**

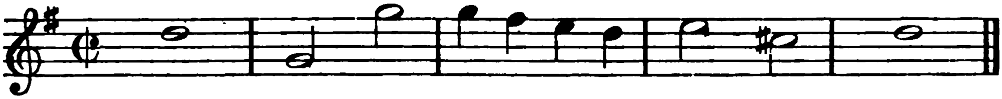


would be called a *real fugue,* while one on the following—

Subject 30.



Answer 30.



would be styled a *tonal fugue.*

iv. At the end of this volume will be found a large selection of subjects of all kinds, with the correct answers, partly original, and partly extracted from Reicha's book.

CHAPTER XX.

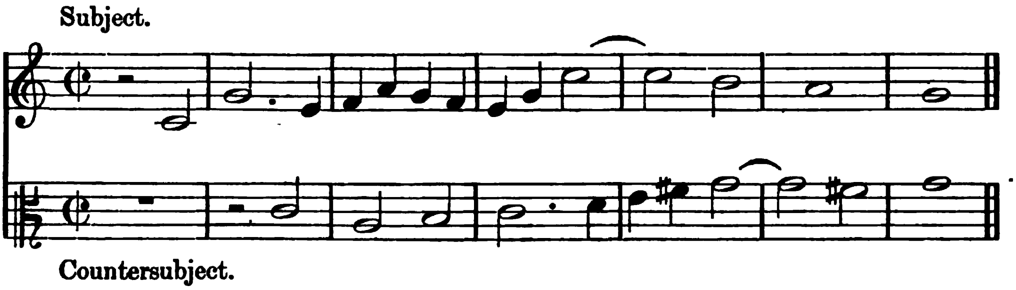
Of the Countersubject of a Fugue.

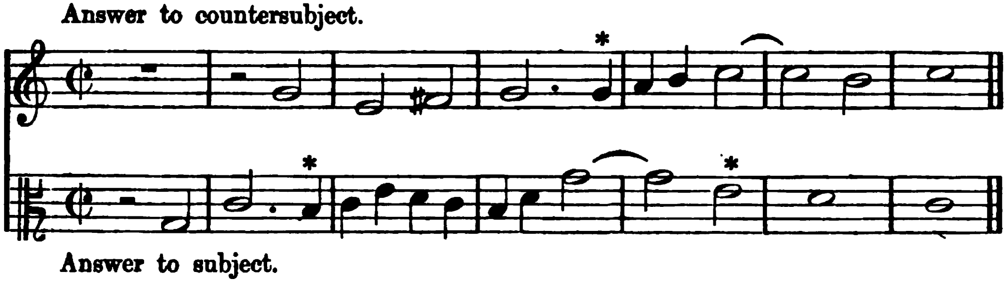
1. THE countersubject is a supplementary melody, intended to accompany the subject and answer.

As this accompaniment must sometimes be placed in an upper, and sometimes in a lower part, it is absolutely necessary that the subject and countersubject should be contrived in double counterpoint, generally in double counterpoint at the octave.

2. Cases sometimes arise in which variations in the intervals of the countersubject are rendered necessary, according as it is used to accompany the *subject* or *answer* in a tonal fugue.

EXAMPLE.





Here the varied intervals are marked with a *.

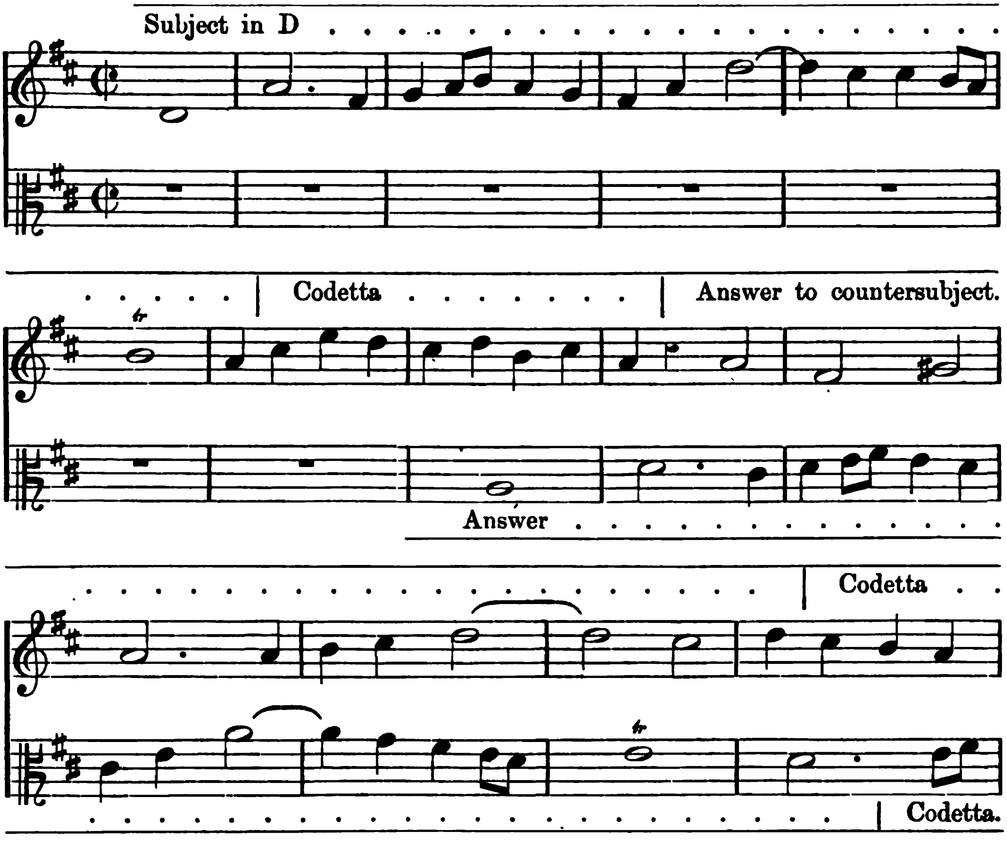
But in the majority of cases such alterations of the countersubject will not be required.

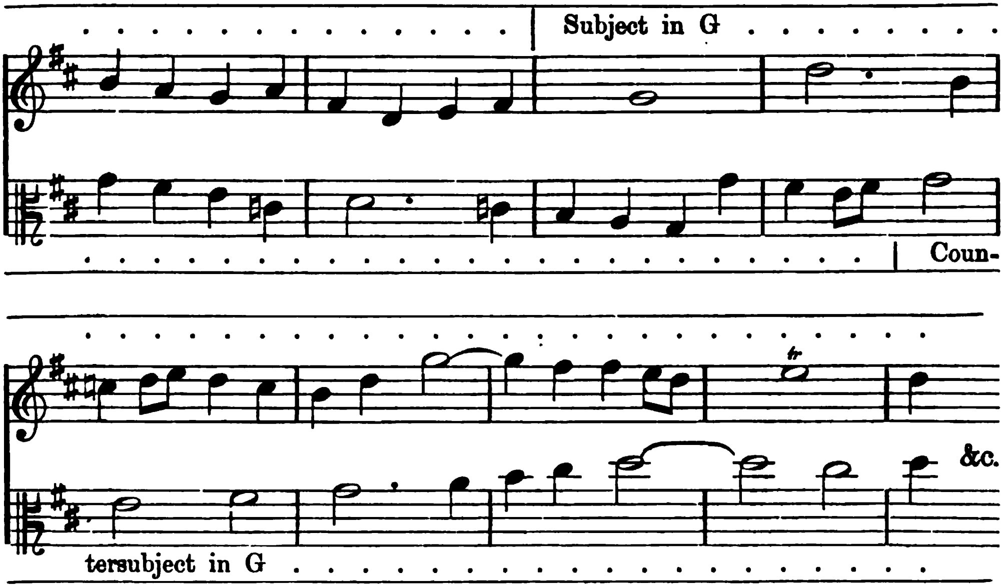
3. When the subject and countersubject enter simultaneously at the very commencement of a fugue (as if, for instance, the last example were the opening of one), then the countersubject is looked upon as a second subject, and is treated exactly in the same way as the first subject throughout the piece. In such a case the fugue is said to be a fugue "of two subjects." But when the countersubject does not make its first appearance till after the subject has been given out by itself, then it is not treated with the same rigour, but may be slightly altered and varied in the course of the fugue, should such treatment be convenient.

4. There may be more than one countersubject in a fugue, and if they all begin together with the first subject, the fugue is said to be "of three or four subjects," as the case may be. But there ought not to be as many countersubjects as there are parts. The subject and its countersubjects should always be written in correct double counterpoint. If, however, the various countersubjects are only introduced successively, and not as concurrent subjects, we need not be so strict in having

them all in double counterpoint, as they need never be all heard together.

5. Sometimes a few notes are subjoined to the subject, though they do not really form an essential part of it, in order to lead melodiously into the countersubject. Such an interposed passage is called a "codetta," or "conduct." The following is an example of the opening of a two-part fugue, including the subject, answer, countersubject, and codetta.




Subject in G
Coun-
tersubject in G
&c.

CHAPTER XXI.

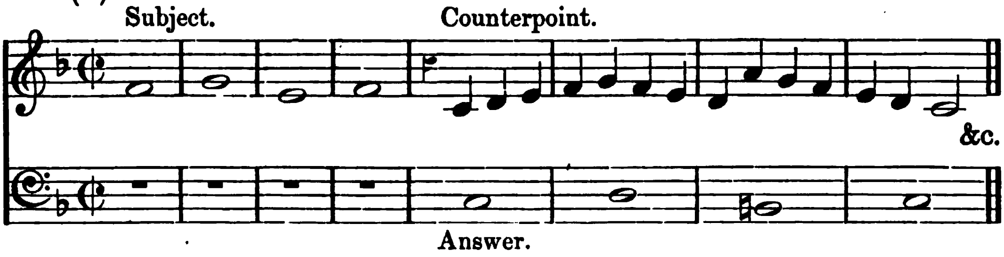
Of the Stretto.

1. "STRETTO" is an Italian word, derived from "stringere," "to bind together."

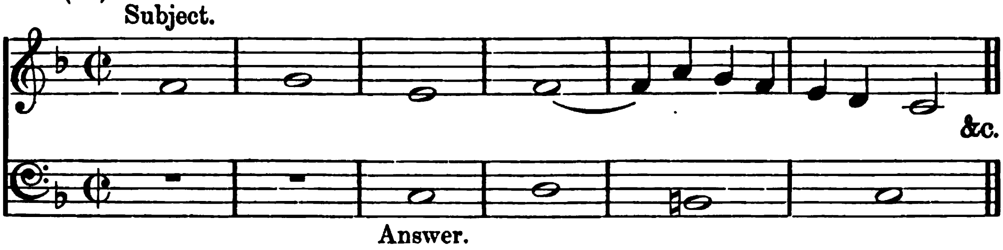
In a fugue the stretto is an artifice by which the subject and answer are, as it were, *bound closer together*, by being made to overlap.

An example will best shew how this is done.

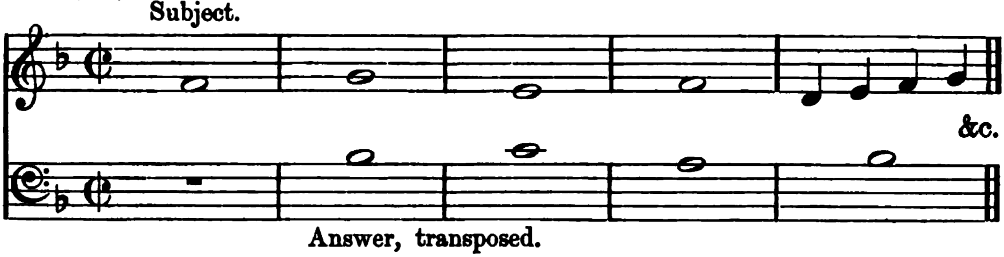
(i.)



(ii.)



(iii.)



At (i.) we have the opening of a fugue with its subject, counter-subject, and answer, regularly set out.

At (ii.) we have the first stretto, when the answer comes in two bars before the end of the subject.

At (iii.) we have the second stretto, which is still closer, for here the answer follows the subject at the distance of one bar only.

2. It is not always that a subject will yield strettos of different degrees of closeness, such as that in the last example; but when it is possible, it is desirable to let the stretto get closer and closer at each recurrence. Nothing adds so much to the interest of a fugue as a well-considered arrangement of strettos; and therefore those fugue-subjects are the best which lend themselves most naturally to this mode of treatment.

3. If, however, a fugue-subject will not produce a stretto in the ordinary way, it is sometimes possible to get one by commencing with the answer, and then letting the subject follow it in stretto. This is always allowable, when no other method can be made to answer.

4. There are, moreover, certain unmanageable subjects which will not produce a stretto even in this last-named way. In such extreme

cases of difficulty the only resource is to alter the notes of the subject and answer, so as to enable them to work in stretto. But no alteration may be made in the subject till after the entry of the answer, nor in the answer till after the entry of the subject.

5. Very often, by slightly altering either the subject or the answer, a regular canon can be made out of them. Such a canon, regarded as a stretto, is thought greatly to heighten the interest of a fugue. It is called by Sala and other Italian contrapuntists "stretto maestrale" (or "stretto magistrale," for both words occur in Sala's work), and is always reserved for the concluding portion of the fugue.

6. It sometimes happens that the subject or answer may be worked by inversion. Hence arise strettos by inversion, which occasionally are very effective. Of these, as well as of other peculiar kinds, examples will be found at the end of this work.

◆

CHAPTER XXII.

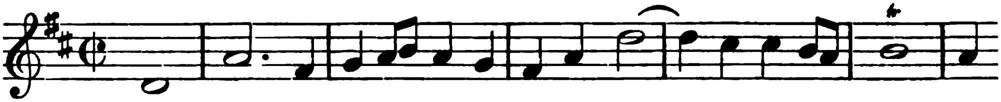
Of Episodes, the Pedal, and the Coda.

1. In ordinary fugues it is neither necessary nor indeed desirable that the subject and answer should be heard continually and without relief from beginning to end. There are, it is true, certain very rigorously contrived fugues in which such continual recurrence is prescribed; but as a rule, and in the interest of variety, it is usual to allow a certain number of bars to intervene from time to time, by way of relief to the ear, after which the subject is resumed, generally in stretto.

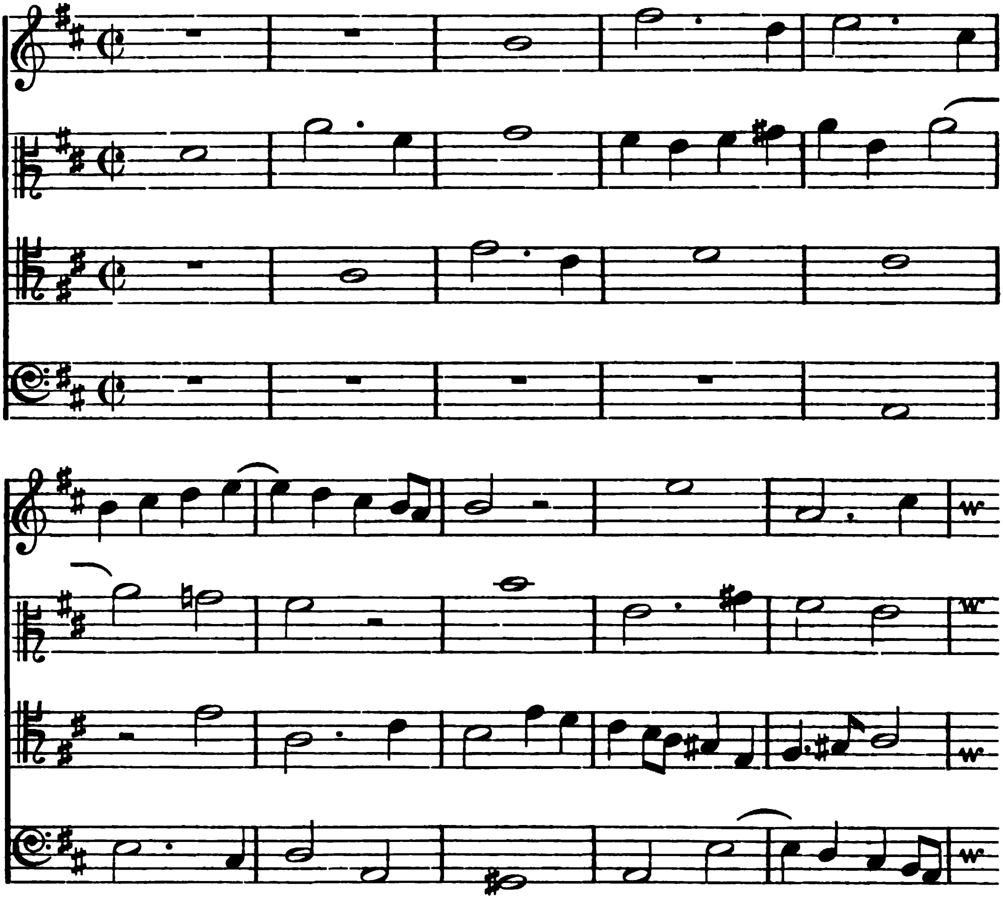
2. The intervening bars thus introduced are called episodes. These may either be totally unconnected with the fugue-subject, so as to afford a strong contrast to what precedes and follows them; or else, which is far better, they may be composed of imitations and other contrapuntal artifices, formed out of fragments of the subject, countersubject, or codetta, and varied in every possible way, according to the taste and ingenuity of the composer.

3. In order to shew how much may be done in this way, let us take the subject, answer, countersubject, and codettas of the example in Chapter XX, sect. 5, and see how many such imitations, or developments, we can make out of them, by way of episode.

i. From the subject.

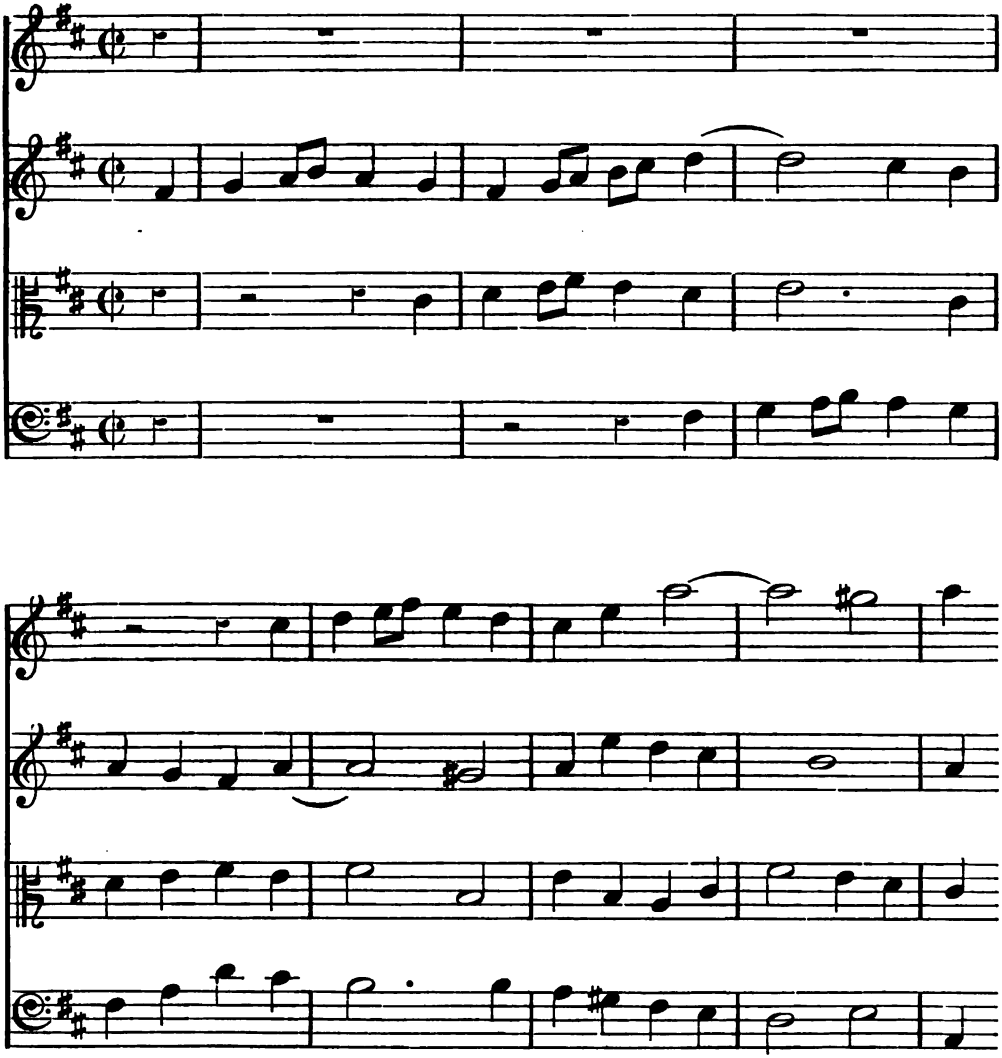


(*a*) From the first two bars.

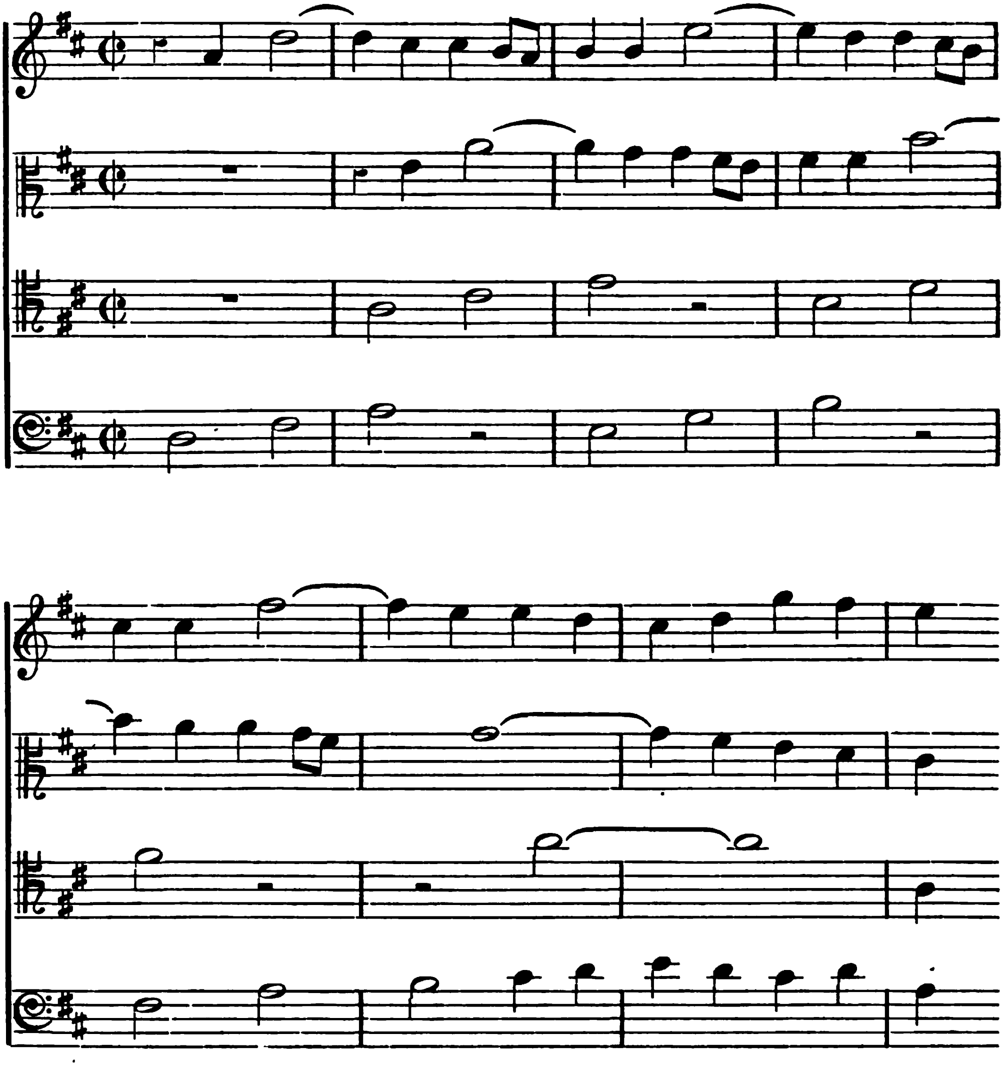


Here there are imitations, both direct and by inversion.

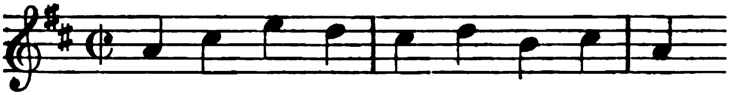
(β) From the third and fourth bars.



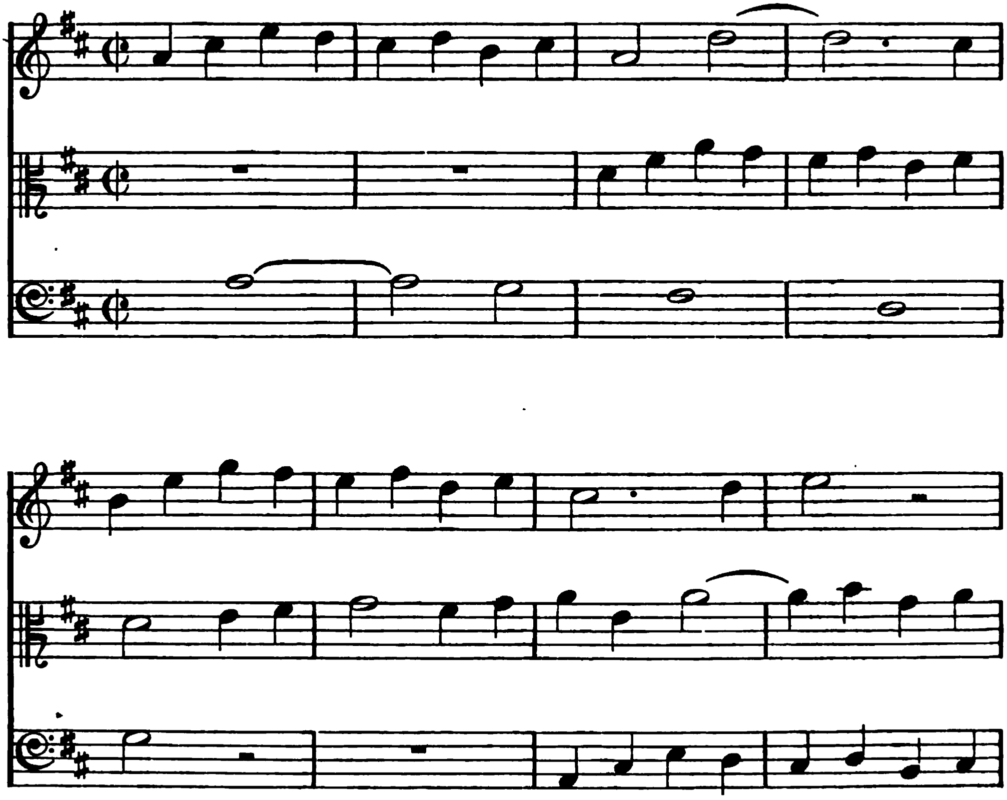
(γ) From the fourth and fifth bars.



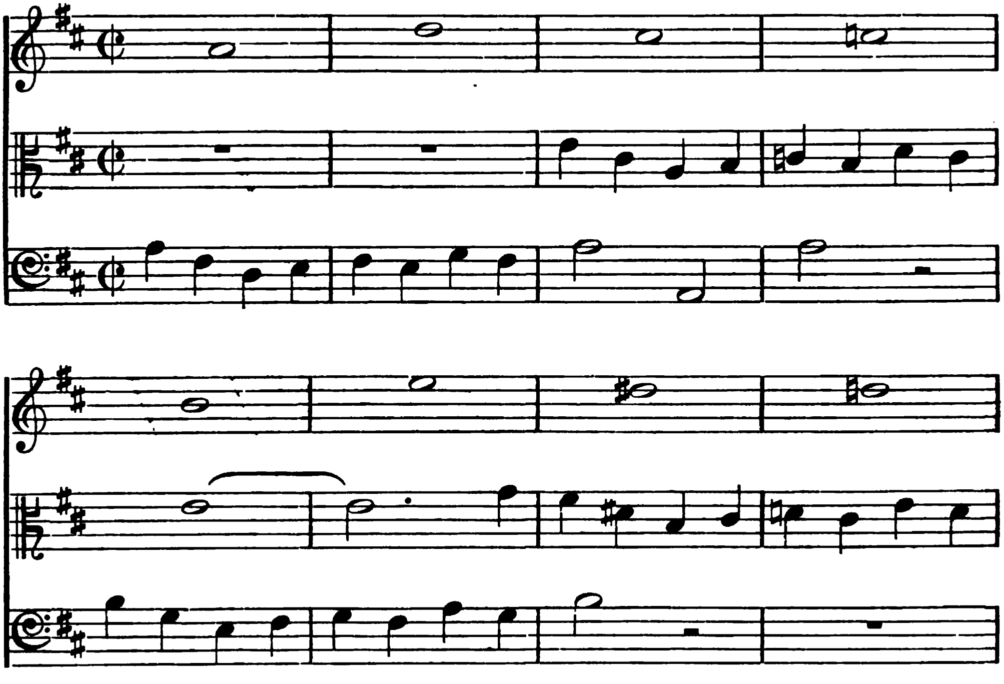
ii. From the first codetta.



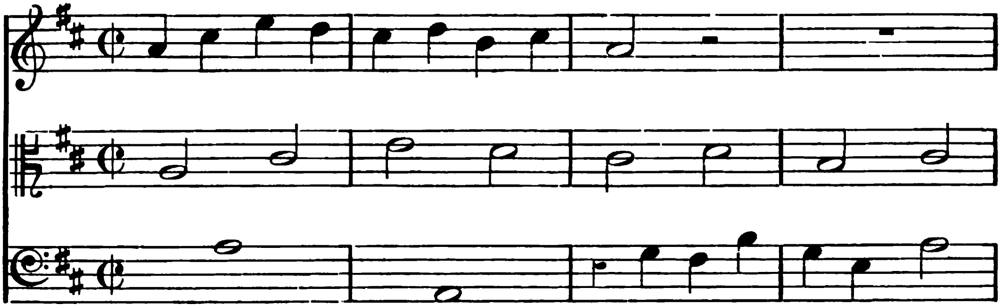
(*a*) Ordinary imitation.

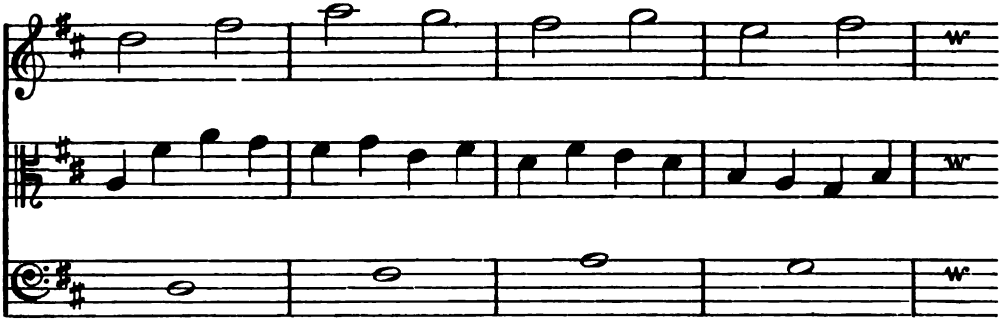


(β) Inverted imitation.

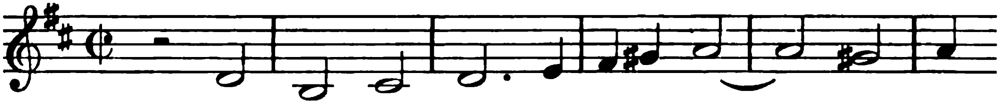


(γ) Augmented imitation.

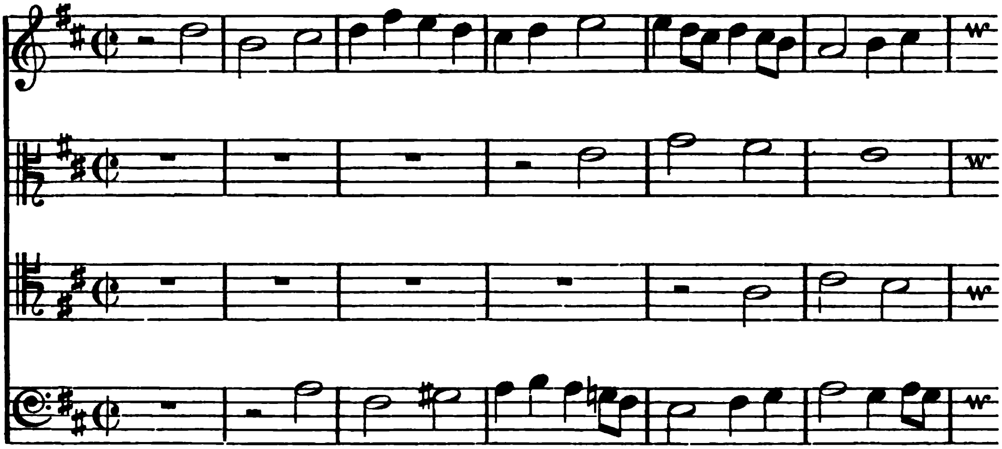




iii. From the countersubject.

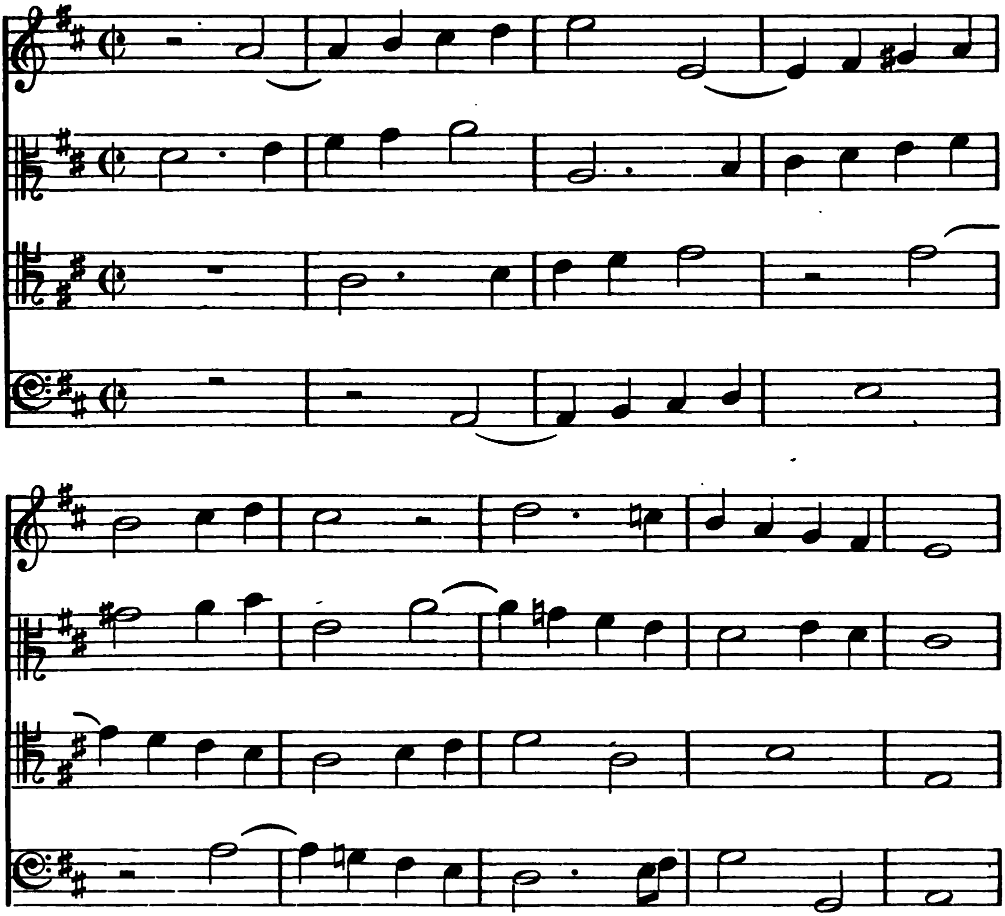


(*a*) From the first two bars.



Here the imitation is first direct, and then inverted.

(β) From the third and fourth bars.



Here likewise direct and inverted imitations are combined.

4. These examples will suffice to shew how much may be done by taking fragments of the constituent elements of the fugue, and working them up into episodes of imitation. Sometimes again they may be

combined in canon, or in double counterpoint of various kinds; so that there is never any lack of materials for fugal development.

5. If the fugue is chiefly made up of such fragmentary materials, and the subject and answer are not treated with the regular severity of a real or tonal fugue, it is called a "*fugue ~~of imitation,~~*" a kind of fugue which, though of inferior value from a scientific point of view, is very convenient for adoption in cases of frequent occurrence.

6. Towards the end of a fugue it is usual to place a dominant pedal. This (as has been explained in the "Treatise on Harmony") is a sustained bass note, on which can be built many discords which could not otherwise be introduced. In a fugue in two parts it is obvious that no pedal can well be introduced; but in one of three or more parts it should always be considered essential.

7. On the pedal the closest strettos and imitations should be brought in. Indeed it sometimes happens that the harmony involved in the stretto is such that it can only be available with the aid of the pedal.

8. The fugue often terminates with a lengthened plagal cadence, and this is occasionally introduced on a tonic pedal; but no tonic pedal should be admitted unless the dominant pedal has been previously heard.

9. After the dominant pedal the final episode should be introduced. Of all the episodes in the fugue, this ought to be the closest in imitation, and the most effective in style, because it will leave the final impression on the ear. It is called the "coda," or "tail-piece," of the fugue. Very often the canonical stretto (or stretto maestrale) is reserved for the coda, and leads directly to the close. This plan is much recommended.

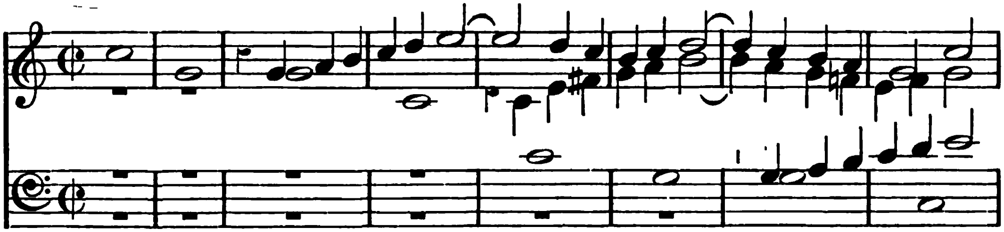
CHAPTER XXIII.

General structure of a fugue, and the modulations of which it admits.

1. Having described the various parts of which a fugue consists, it remains to give some general rules as to its form and arrangement.

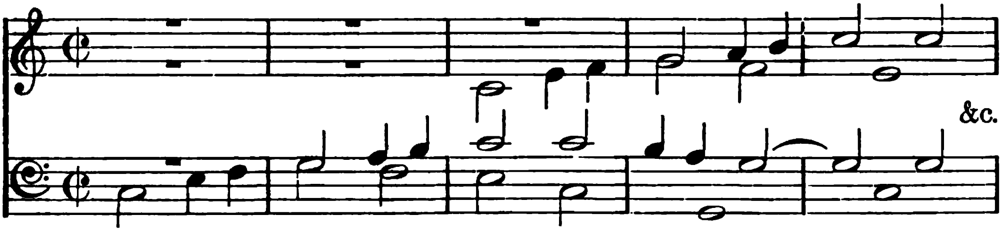
2. Every fugue must commence with what is called "the exposition" of the subject and answer. By this is simply meant the first entry of the subject, answer, and countersubject, according to the system described in Chapters XIX and XX.

3. The subject may open the exposition in any part. The older fugue writers had a rule, indeed, that if the subject began with the octave of the tonic and *descended* to the dominant, it should be first heard in the treble (supposing the number of parts to be *even*), in order that the answer, which would end on the tonic, might be heard in the bass; thus—



&c.

If, however, the subject *ascended* from the tonic to the dominant, it used to be first placed in the bass, so that the answer, ending on the tonic, might be heard in the treble; thus—



But although this custom is not unreasonable, it is of such limited application, and so liable to exceptions, that it may be disregarded in modern practice.

4. In all regular real or tonal fugues the answer must always reply to the subject, in the exposition, either at the fifth above, or at the fourth below, as the case may be, according to the rules already laid down in Chapter XIX. But in a *free* fugue "of imitation," other intervals than the fourth or fifth may occasionally, though rarely, be permitted.

5. For examples of expositions of various sorts the student is referred to the end of this volume.

6. The use and place of the codetta has been already explained; but it remains to be observed that after the last entry of the answer in the exposition, it is desirable not only to introduce a codetta, but to lengthen it out a little, so as almost to convert it into a short episode, to prevent the hearer from being too soon weary of the perpetual recurrence of the subject and answer.

7. The next feature of the fugue is called the counter-exposition. It is by no means a necessary part of the piece, but it may always be

introduced when convenient, and often produces a good effect. The counter-exposition is merely a kind of reflex of the exposition, produced by allowing the answer to lead, followed by the subject. In fact it only implies that the subject and answer change places.

8. After the counter-exposition the fugue should modulate into other related keys. But considerable care should be taken as to the choice of keys into which modulations take place. The following rules should generally be observed.

i. When the fugue is in a major key, we should modulate—

- (α) Into the dominant (major mode);
- (β) Into the sixth (minor mode, i.e. the relative minor);
- (γ) Into the subdominant (major mode);
- (δ) Into the supertonic (minor mode);
- (ε) Into the mediant (minor mode); or, lastly,
- (ζ) Transiently into the minor mode of the key, but this only to lead to a pause on the dominant major, leading to a stretto, or coda, in the tonic major.

ii. When the fugue is in a minor key, we should modulate—

- (α) Into the mediant (major mode, i.e. the relative major);
- (β) Into the dominant (minor mode);
- (γ) Into the sixth (major mode);
- (δ) Into the subdominant (minor mode);
- (ε) Into the minor seventh (major mode); or, lastly,
- (ζ) Into the major mode of the tonic, in which we may always conclude, if we please.

9. These modulations are not strictly of obligation, nor need they be always followed exactly in the order just laid down. But as a general rule this order will be found the most convenient and effective.

10. The student is strongly recommended not to modulate too suddenly, too often, or into extremely remote keys in this style of composition.

11. Modulations are best introduced by episodes of imitation; these often take the form of sequences, or "andamenti," as they are called in Italy, and may be of any convenient length.

12. It is always advisable to introduce the subject or answer in a part which has had an interval of silence. This is especially desirable in the case of the stretto, which always comes in with the best effect after a pause in all the parts.

13. The closest stretto should be reserved for the end, as has been already observed, and especially if it be introduced in canon, or on the dominant pedal.

14. The dominant pedal always announces the termination, or "wind-up," of a fugue. The tonic pedal and prolonged plagal cadence are devices for closing the piece with due effect.

15. Care should be taken never to allow any part which has been silent for more than one bar to begin again except with the subject, answer, countersubject, or some fragmentary imitation or canonical episode. This precaution is often too much neglected by inexperienced composers.

16. Sometimes an inverted pedal is admitted either in place of the ordinary dominant pedal, or in addition to it. But it would be an

error to have frequent recourse to such a startling and unusual device; it should be reserved for exceptional cases and peculiar effects.

17. To avoid monotony, the greatest pains should be taken to make a fugue continually increase in interest and piquancy as it draws towards its conclusion; and all the greatest effects and most elaborated artifices should be kept back for that purpose.

18. With a view to the same object, the student should be careful never to introduce his subject and answer, or his episodes, strettos, and canons, twice in the same way; nor should two episodes be derived from the same fragments of the exposition, but always from different ones. Thus variety may be ensured.

19. In this treatise vocal fugues alone have been considered. It would have been premature to speak of instrumental or mixed fugues until the student had gone through a course of instrumentation and orchestral scoring, of which the treatment of instrumental and mixed fugues would necessarily form an essential feature. Suffice it to observe, generally, that in writing for instruments much greater latitude as to the use of extreme intervals, and the introduction of elaborate passages, is allowed than in writing for voices; and that therefore many of the rules bearing on these points, which have been already given, would have to be considerably relaxed and modified.

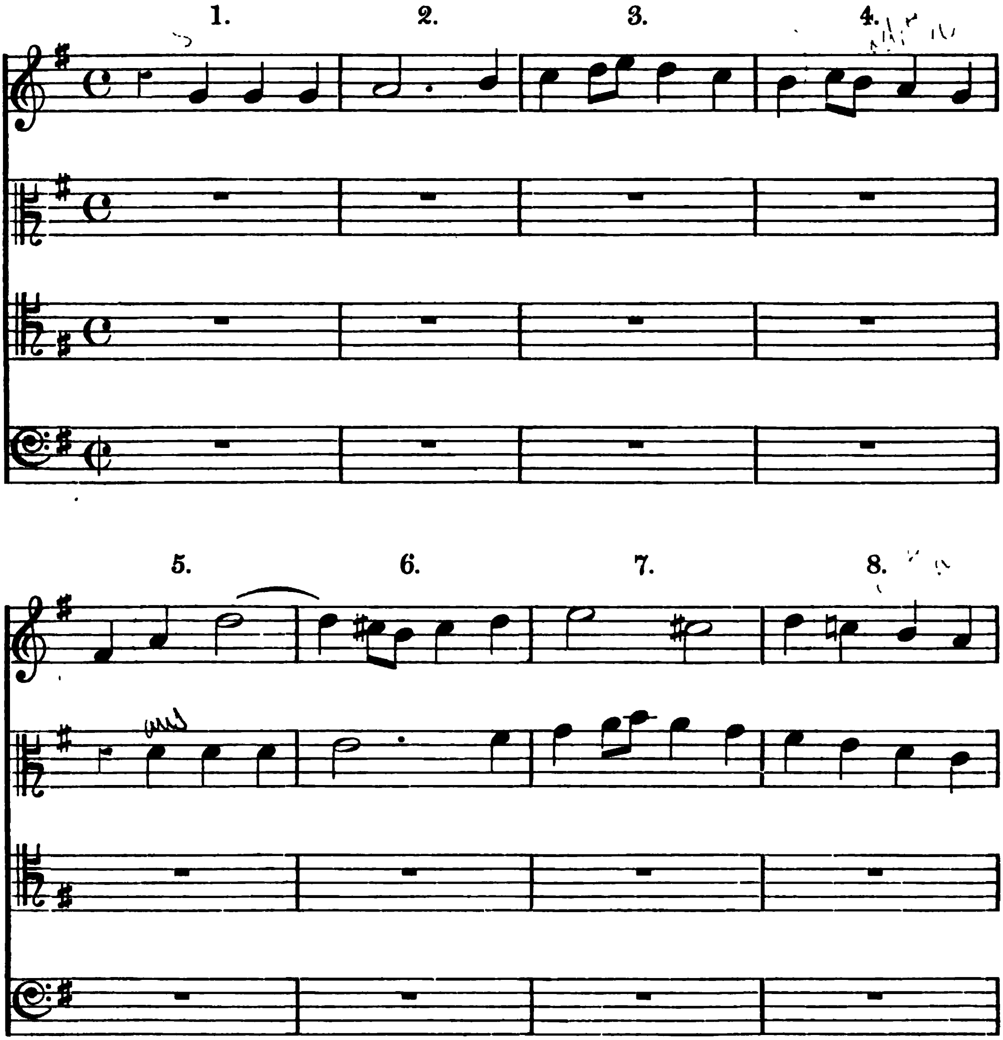
20. As example is better than precept, we will now give a specimen of a four-part fugue, with one subject and one countersubject, and analyse it bar by bar, for the benefit of the student.

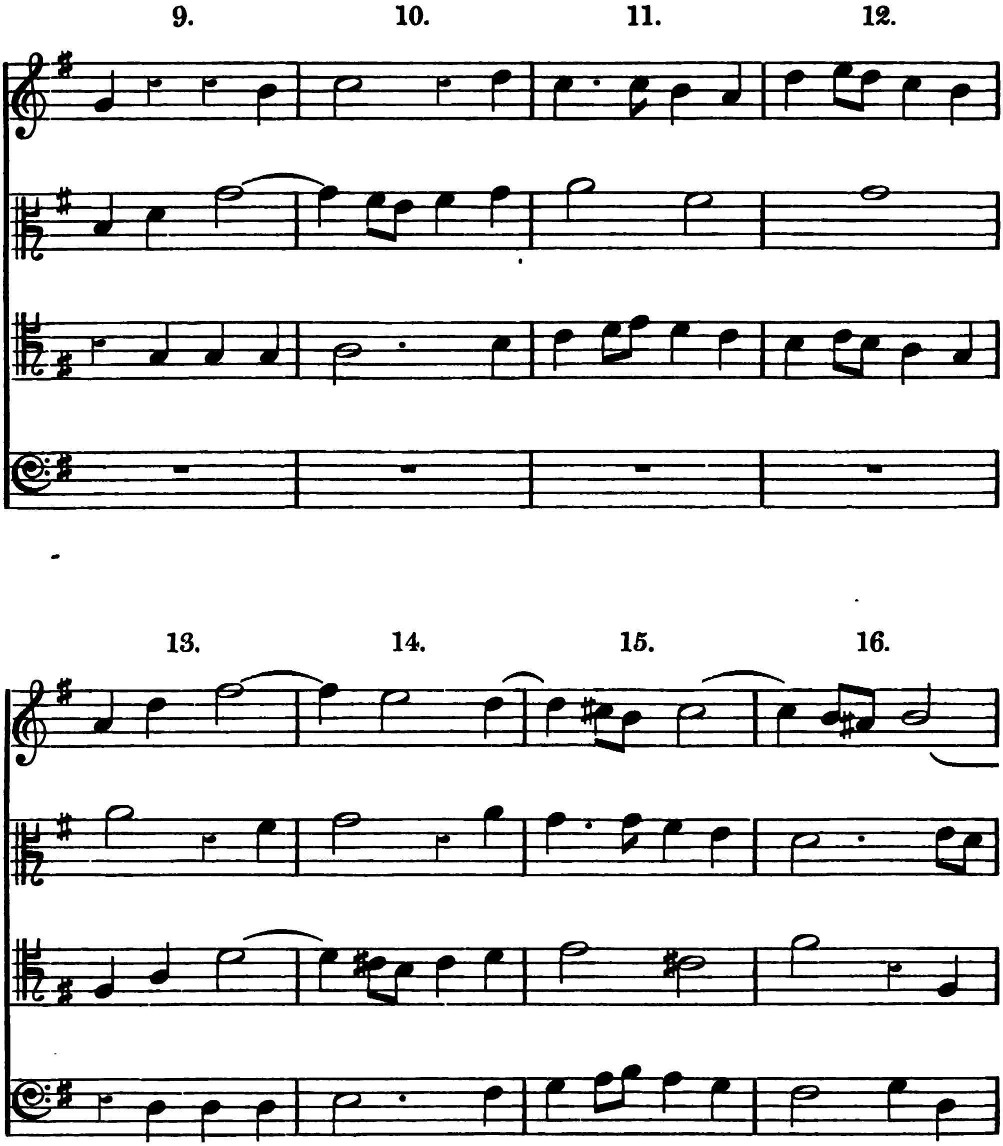
Future examples will not need such careful analysis on our part, as the student will after this specimen be in a condition to do that work for himself.

In the annexed specimen every bar is numbered, for convenience of reference, and to make the analysis which follows more intelligible.

EXAMPLE OF A FUGUE.—In four parts.

F. A. G. O.

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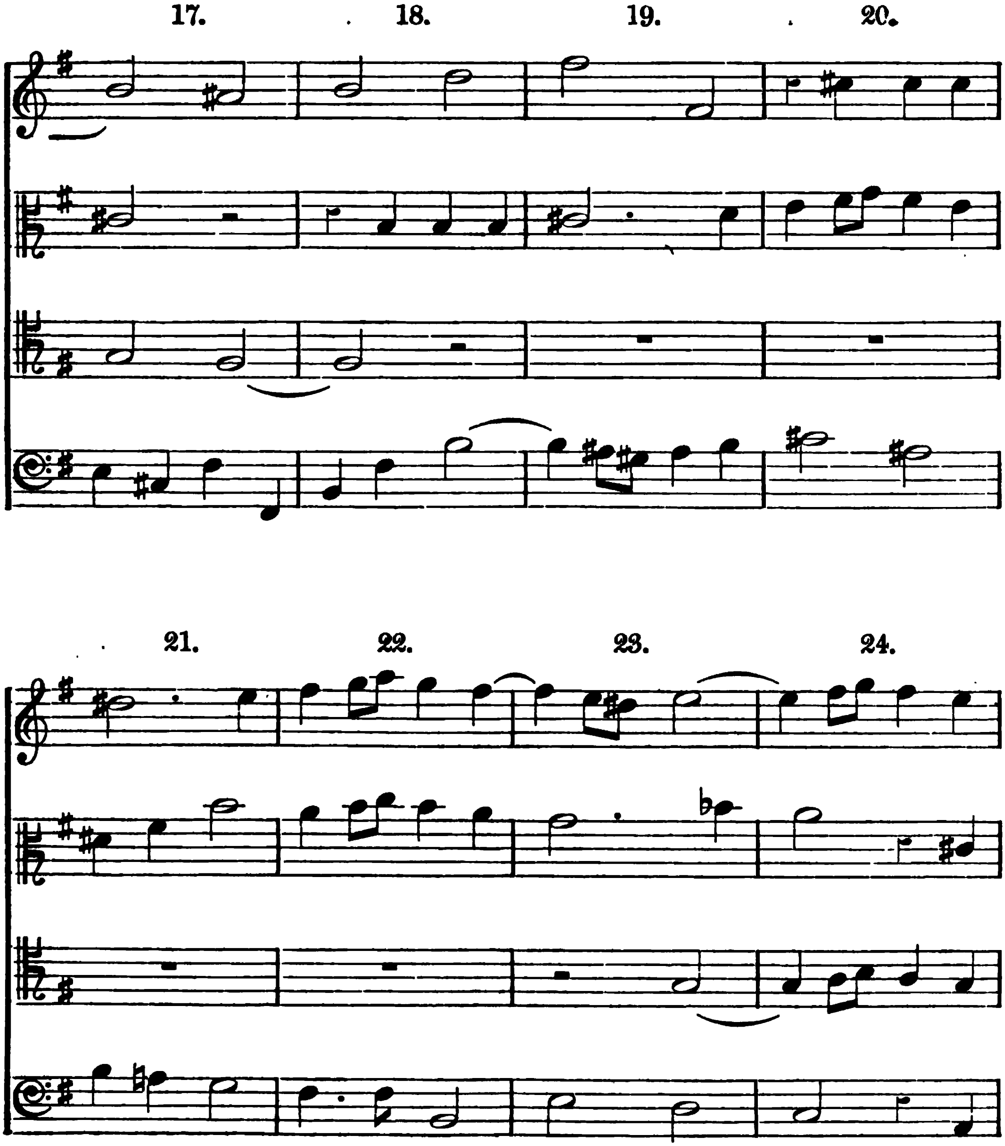
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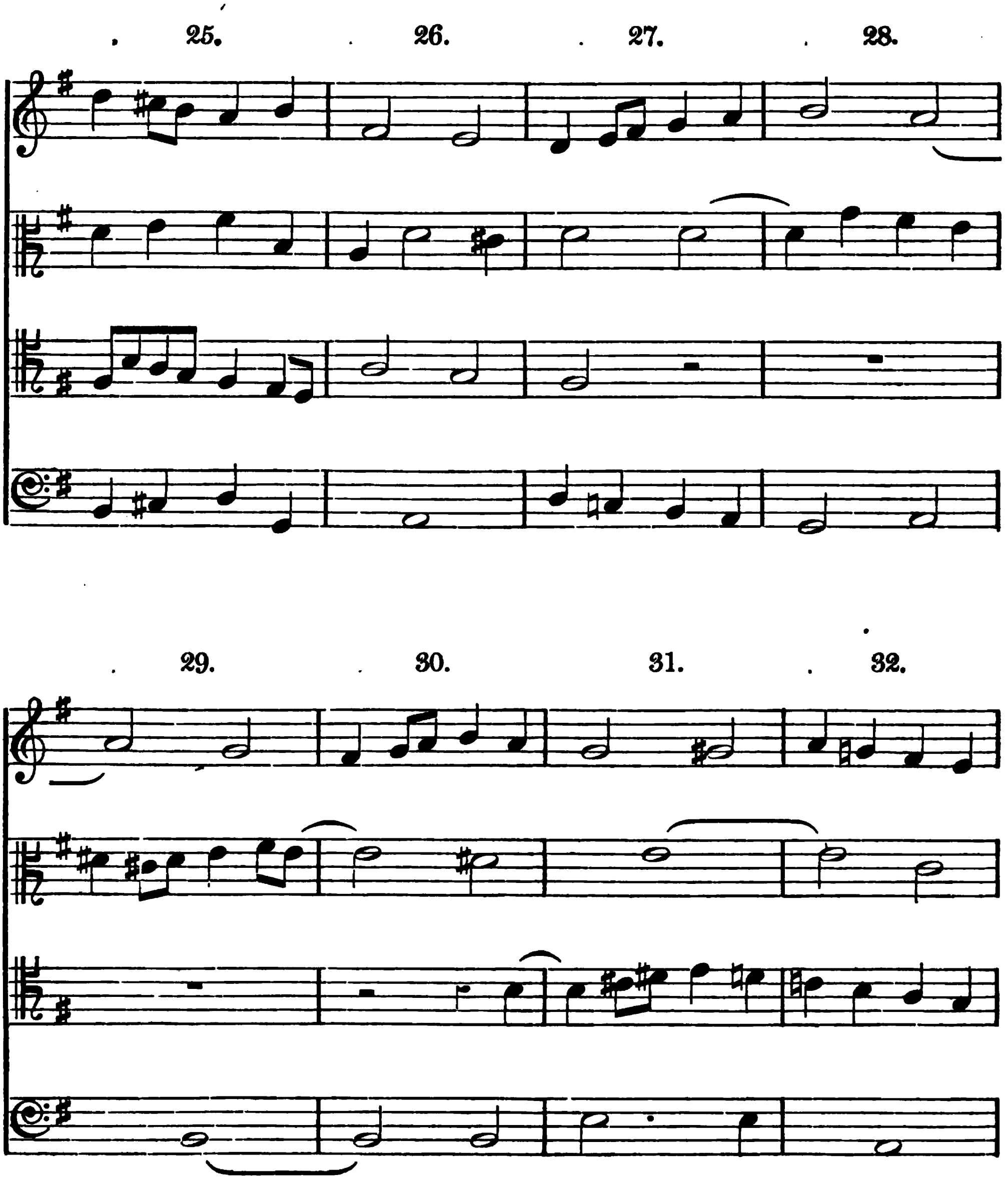
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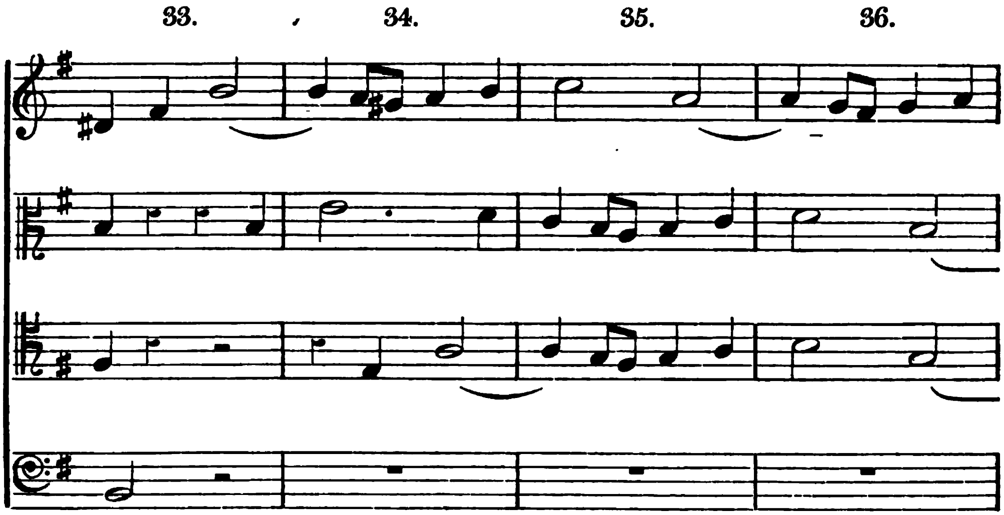
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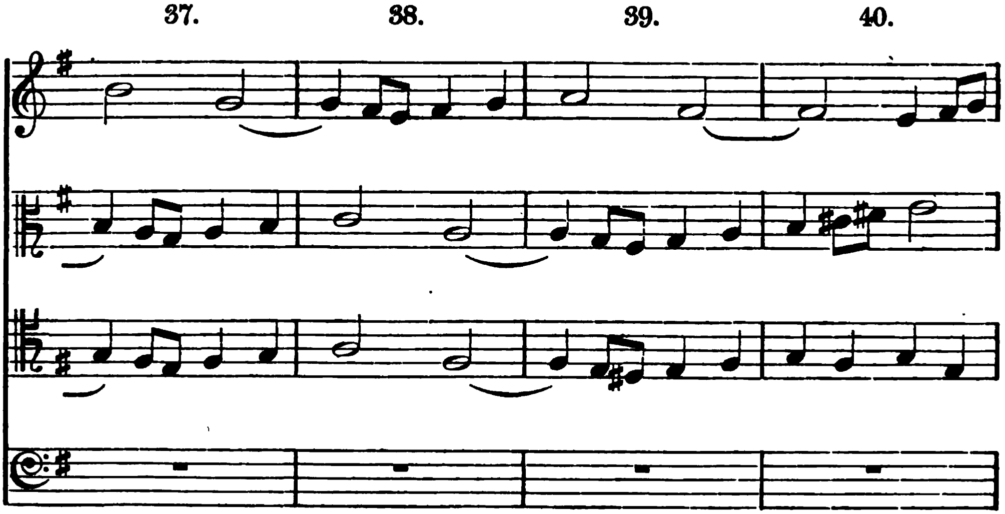
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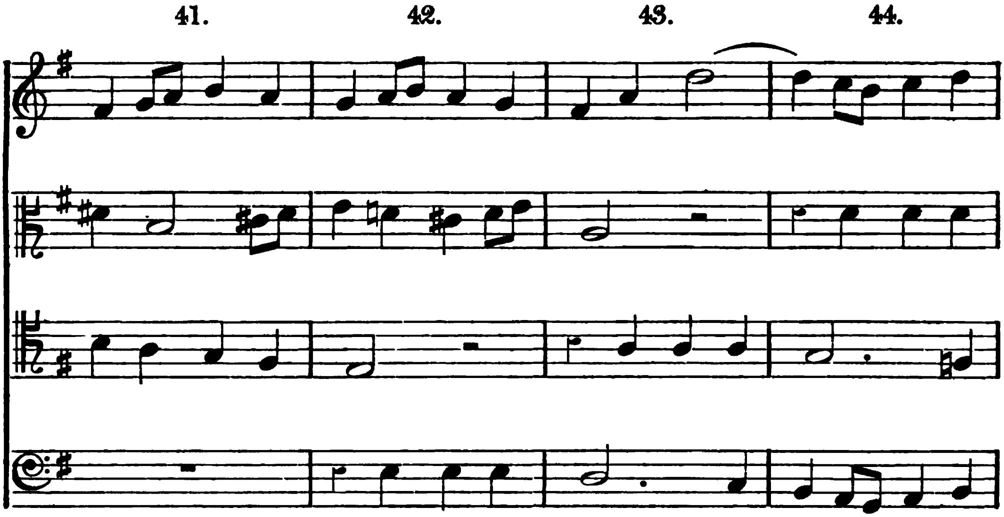
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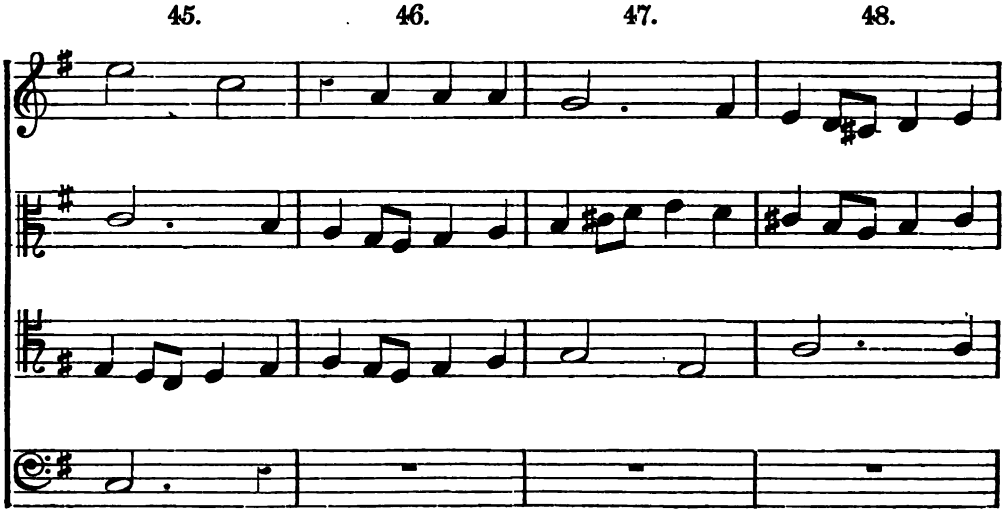
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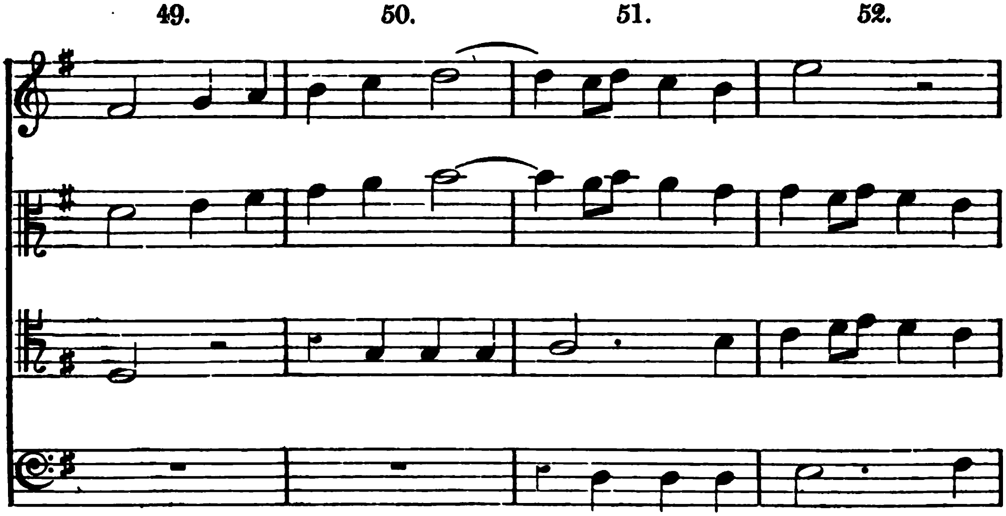
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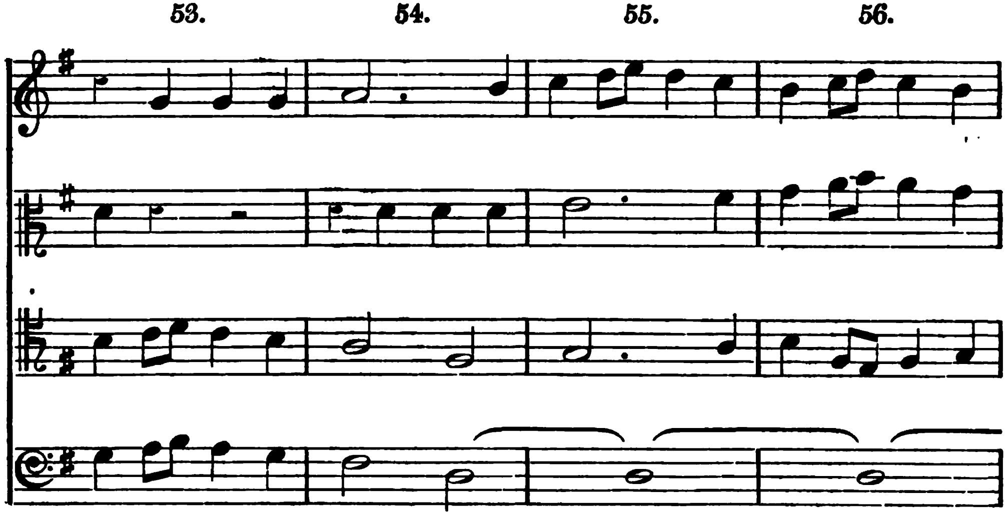
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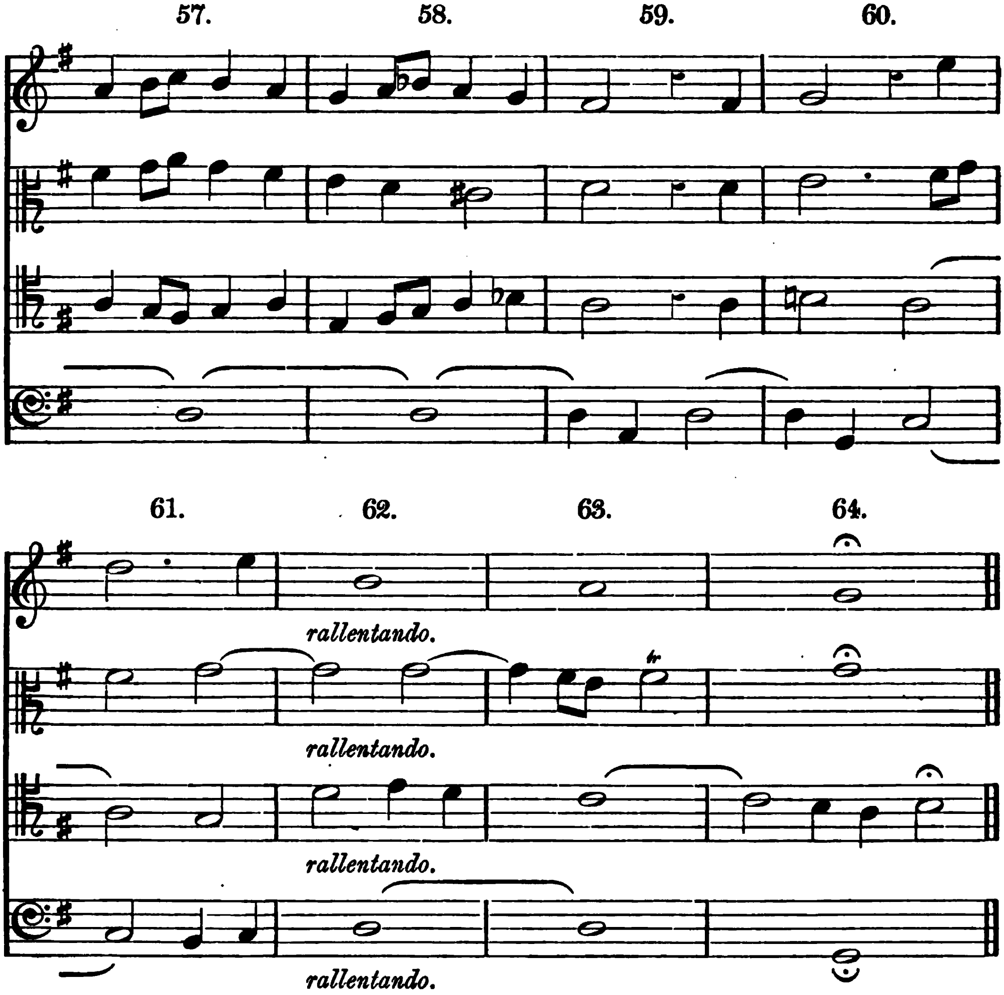


21. Analysis of the above fugue.

(i.) The treble gives out the subject in three bars and one note.—(ii.) The remainder of the 4th bar is filled with a codetta.—(iii.) In the 5th bar the treble has the countersubject, which commences on the second note of the bar. The alto at the same time gives the answer. This being the exposition of a real fugue, the answer is merely the subject transposed from G to D.—(iv.) In the 8th bar the three last notes in both parts may be regarded as a codetta leading to the repercussion of the subject.—(v.) In the 9th bar the subject appears in the tenor, and the countersubject in the alto. The treble, in bars 9, 10, and 11, adds a few accompanying notes to complete the harmony.—(vi.) In the 12th bar the first codetta reappears in the treble and tenor.—(vii.) In the 13th bar the answer is given in the bass, and the countersubject in the tenor, while the alto has some accompanying notes in bars 13, 14, and 15, imitating those in the treble of bars 9, 10, and 11. The treble meanwhile completes the harmony by a series of dissonances of suspension.—(viii.) In the 16th and 17th bars a modulation takes place into the key of B minor. This may be looked upon as a short episode.—(ix.) In the 18th bar the alto has the answer transposed into B minor, while the bass accompanies it with the countersubject in the same key. The treble has two or three accompanying notes, and the tenor rests.—(x.) Before the alto has completed the answer, the treble begins the subject, at the 20th bar, in imitation, at the ninth above. From this point the fugue may be regarded as a "fugue of imitation."—(xi.) From the 22nd to the 32nd bar there is an episode, made up of fragments of the exposition, mostly of the third bar of the subject.—(xii.) In the 33rd bar the treble leads an imitation or andamento in three parts, entirely composed of the countersubject. The bass is silent.—(xiii.) In the 42nd bar occurs a close stretto by inversion of the subject, led by the bass, and followed at one bar's distance by the tenor and alto, almost in strict canon, in bars 43, 44, 45, and 46. The treble accompanies this stretto with the countersubject in D.—(xiv.) In the 46th bar the treble completes the stretto by coming in with the inversion of the subject, accompanied by imitations of its third bar, direct and inverted, in the alto and tenor. The bass is silent for five bars.—(xv.) In the 50th bar the final and closest stretto, by direct imitation, is led by the tenor, and followed in the next bar by the bass.—(xvi.) The treble and alto join this close stretto in the 53rd and 54th bars.—(xvii.) The dominant pedal commences at the latter half of the 54th bar, and goes on through the next four bars, while the three other bars are pursuing a close imitation, direct and inverted, of the third bar of the subject, leading to a half close on D, at the termination of the pedal, in the 59th bar.—(xviii.) The five concluding bars are a simple prolonged and suspended perfect cadence in G, to finish the piece.

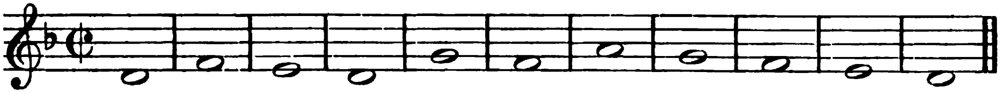
22. The student is advised to analyse every one of the examples of fugue which he will find at the end of the volume, taking the foregoing analysis as his model. He will also do well to condense all the examples into short score, putting the treble and alto parts into the upper, and the tenor and bass parts into the lower stave. When he has done this, he will find it very beneficial to take any or all of J. S. Bach's forty-eight fugues, in the celebrated "Wohltemperirte Clavier," and set them out in open score, in the proper clefs for each part. After that he ought to be able to compose correct and original fugues of his own.

23. Finally, it must be remarked that although it is quite possible to become a good contrapuntist by a diligent use of the materials here given or indicated, yet this alone will never suffice to make a good composer. *That* requires what no teaching can supply—natural genius. But whatever genius may be latent in the mind of the student will be brought out and made the most of by no other means so effectual as a diligent and patient study of Harmony and Counterpoint.

EXAMPLES.

Canto Fermos to be used in every species of counterpoint.

No. 1.



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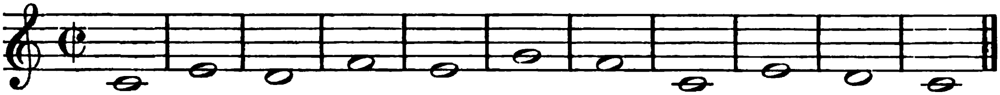

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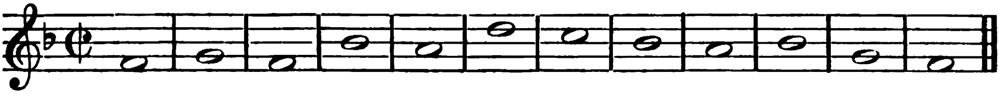

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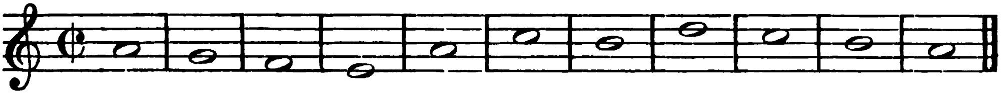

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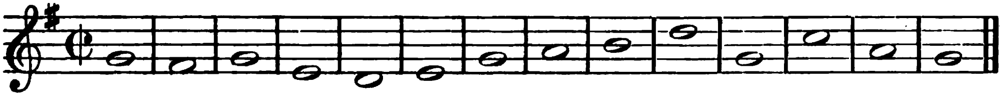

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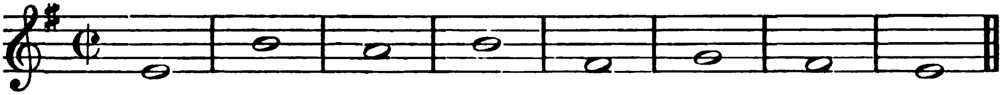

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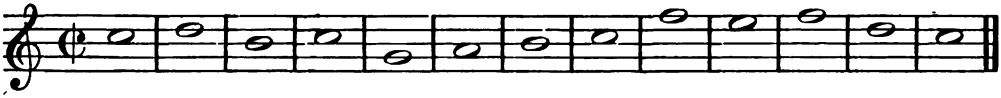

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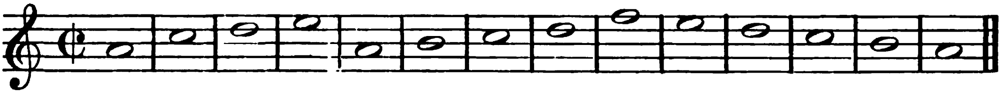

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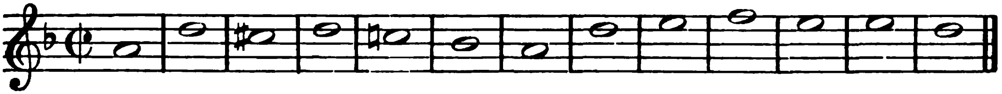

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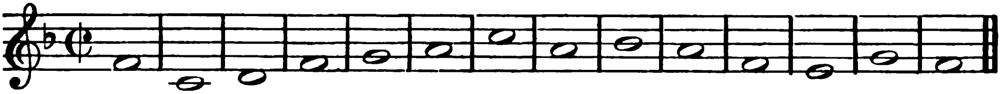

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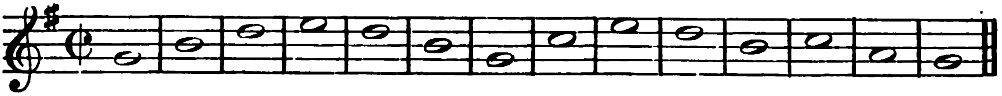

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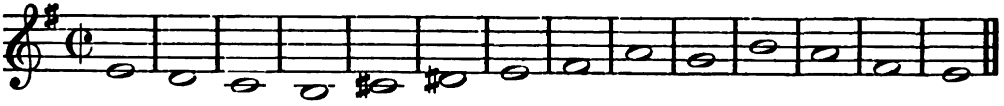
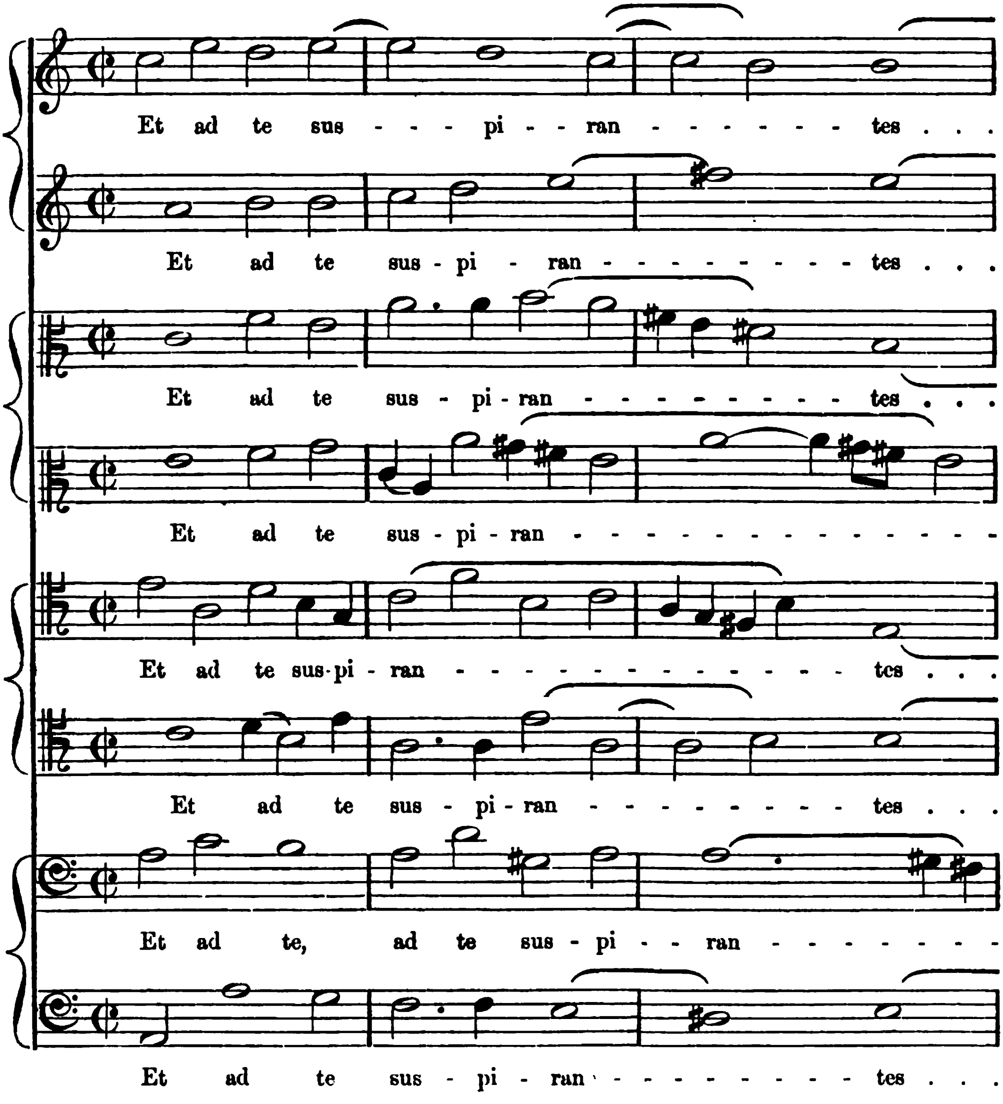
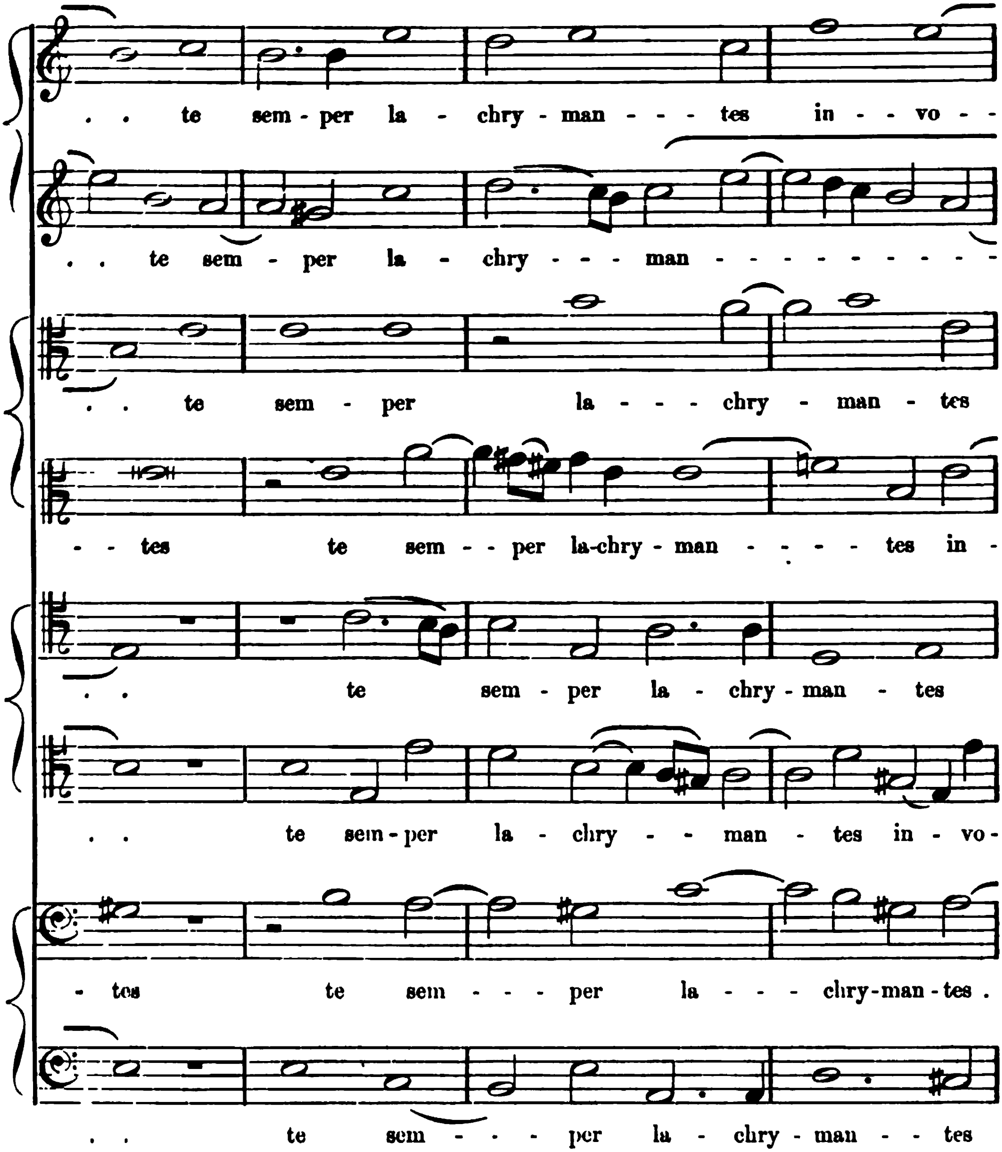
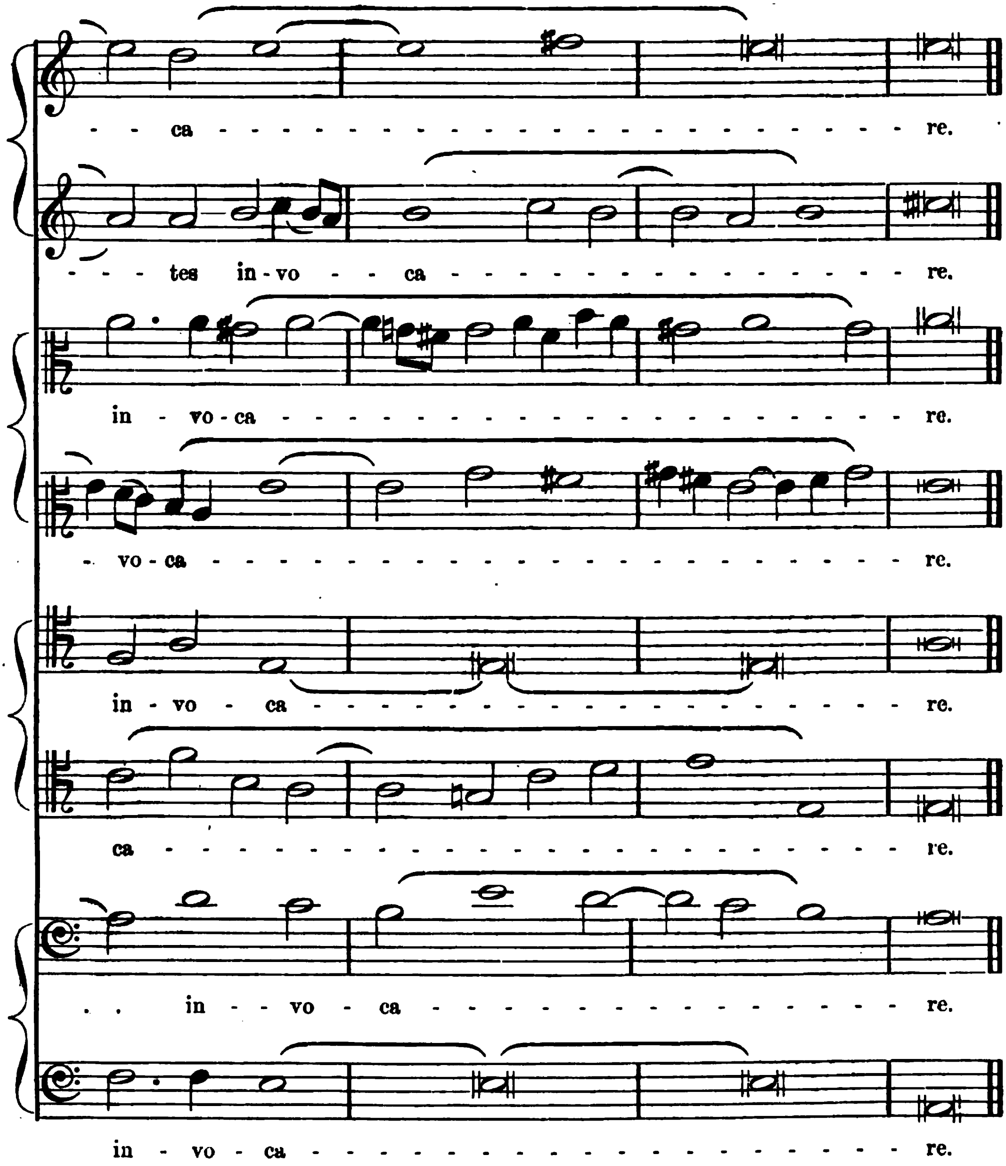


No. 1.—*Example of eight-part counterpoint.*

From a Motett by Giacomo Antonio Perti.

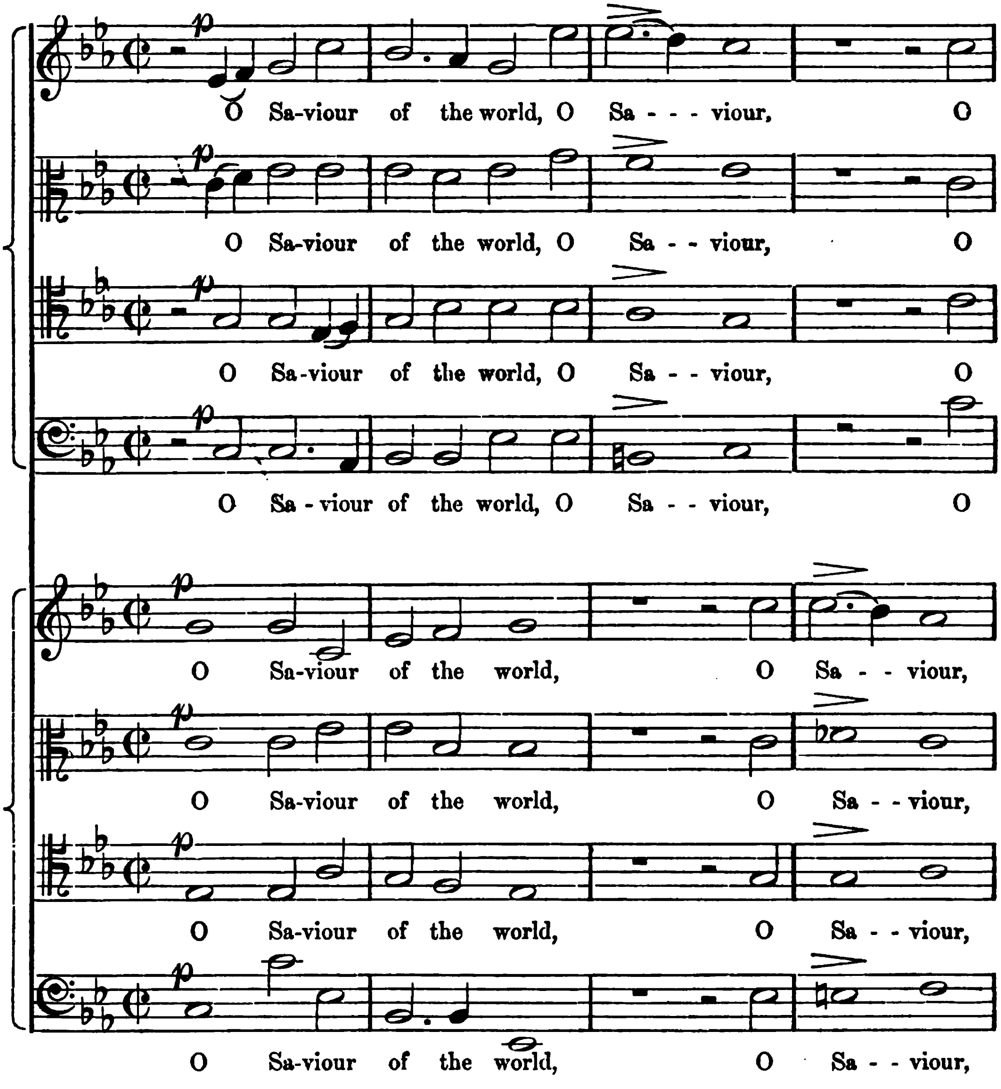

Et ad te sus - - - - pi - - ran - - - - - - - - tes . . .
Et ad te sus - pi - ran - - - - - - - - - - - tes . . .
Et ad te sus - pi - ran - - - - - - - - - - tes . . .
Et ad te sus - pi - ran - - - - - - - - - - - - - -
Et ad te sus-pi - ran - - - - - - - - - - - - - - tes . . .
Et ad te sus - pi - ran - - - - - - - - - - tes . . .
Et ad te, ad te sus - pi - - ran - - - - - - -
Et ad te sus - pi - ran - - - - - - - - - - - tes . . .

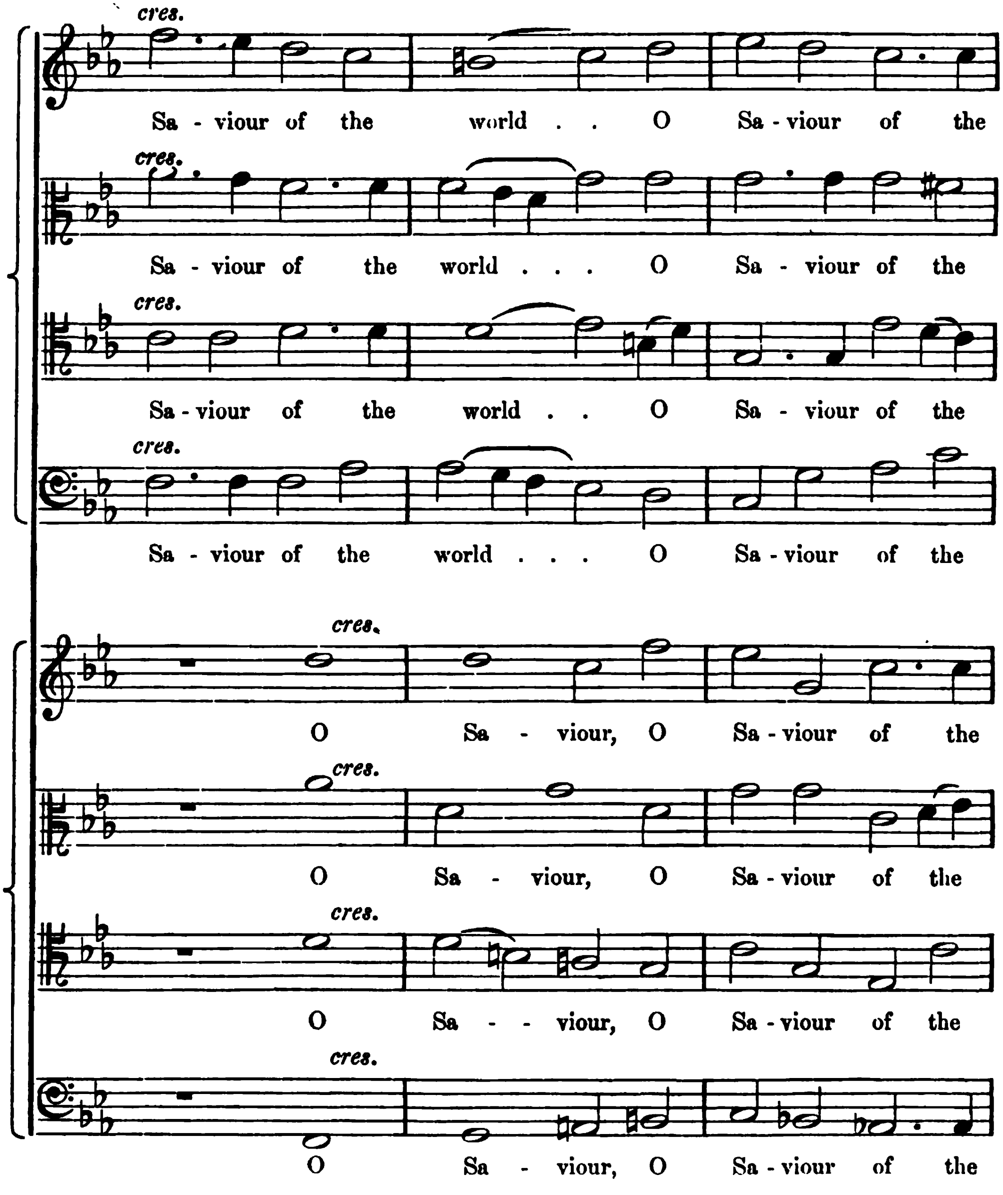

. . te sem - per la - chry - man - - - tes in - - vo - -
. . te sem - per la - chry - - - man - - - - - - - - - -
. . te sem - per la - - - chry - man - tes
- - tes te sem - - per la-chry - man - - - - - tes in -
. . te sem - per la - chry - man - tes
. . te sem-per la - chry - - man - tes in - vo-
- tes te sem - - - per la - - - chry-man-tes .
. . te sem - - - per la - chry - man - - tes

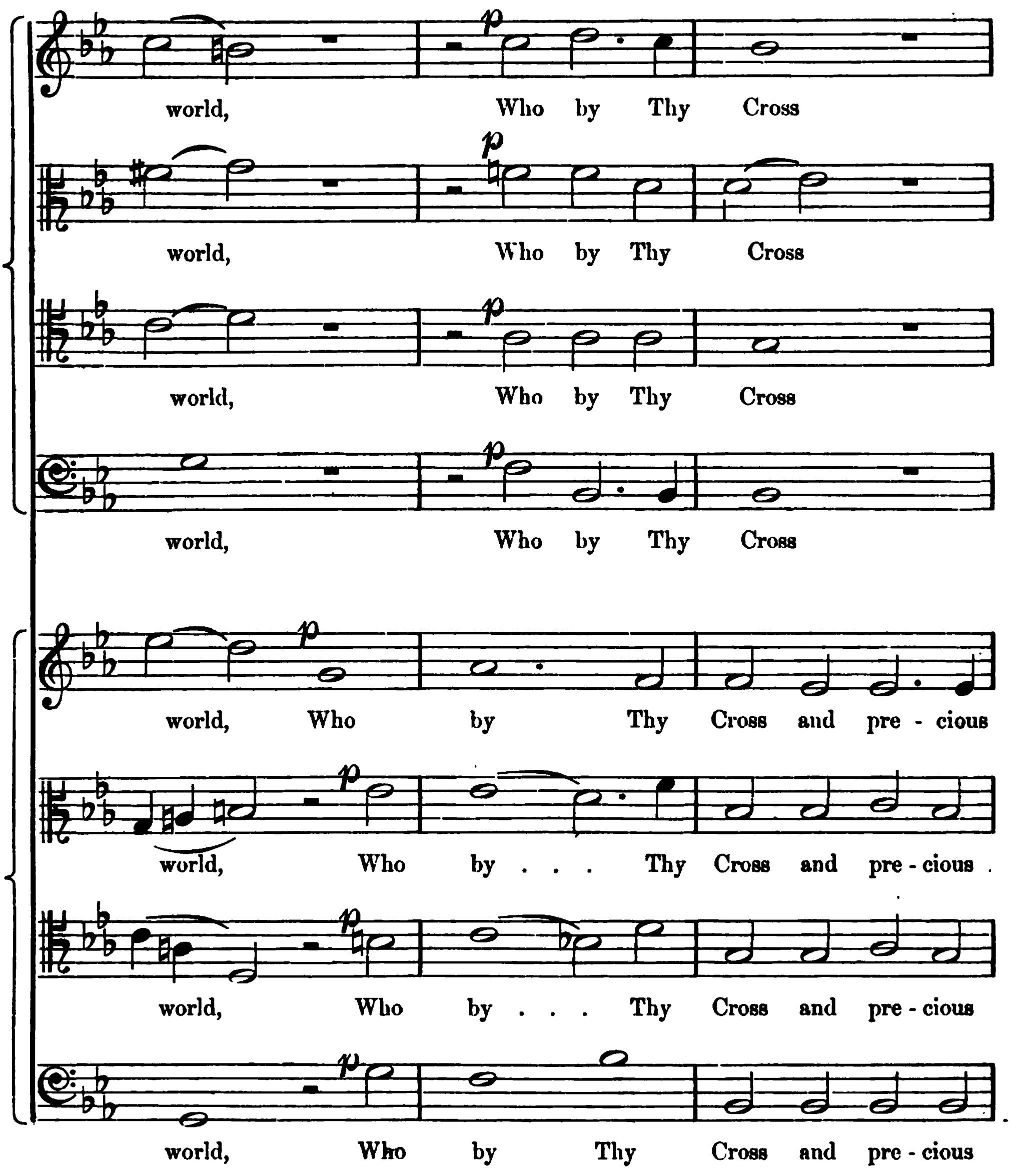

- - ca - re.
- - - tes in - vo - - ca - - - - - - - - - - - - - - - re.
in - vo - ca - - - - - - - - - - - - - - - - - - re.
- vo - ca - re.
in - vo - ca - - - - - - - - - - - - - - - - - - - re.
ca - re.
. . in - - vo - ca - - - - - - - - - - - - - - - re.
in - vo - ca - - - - - - - - - - - - - - - - - - re.

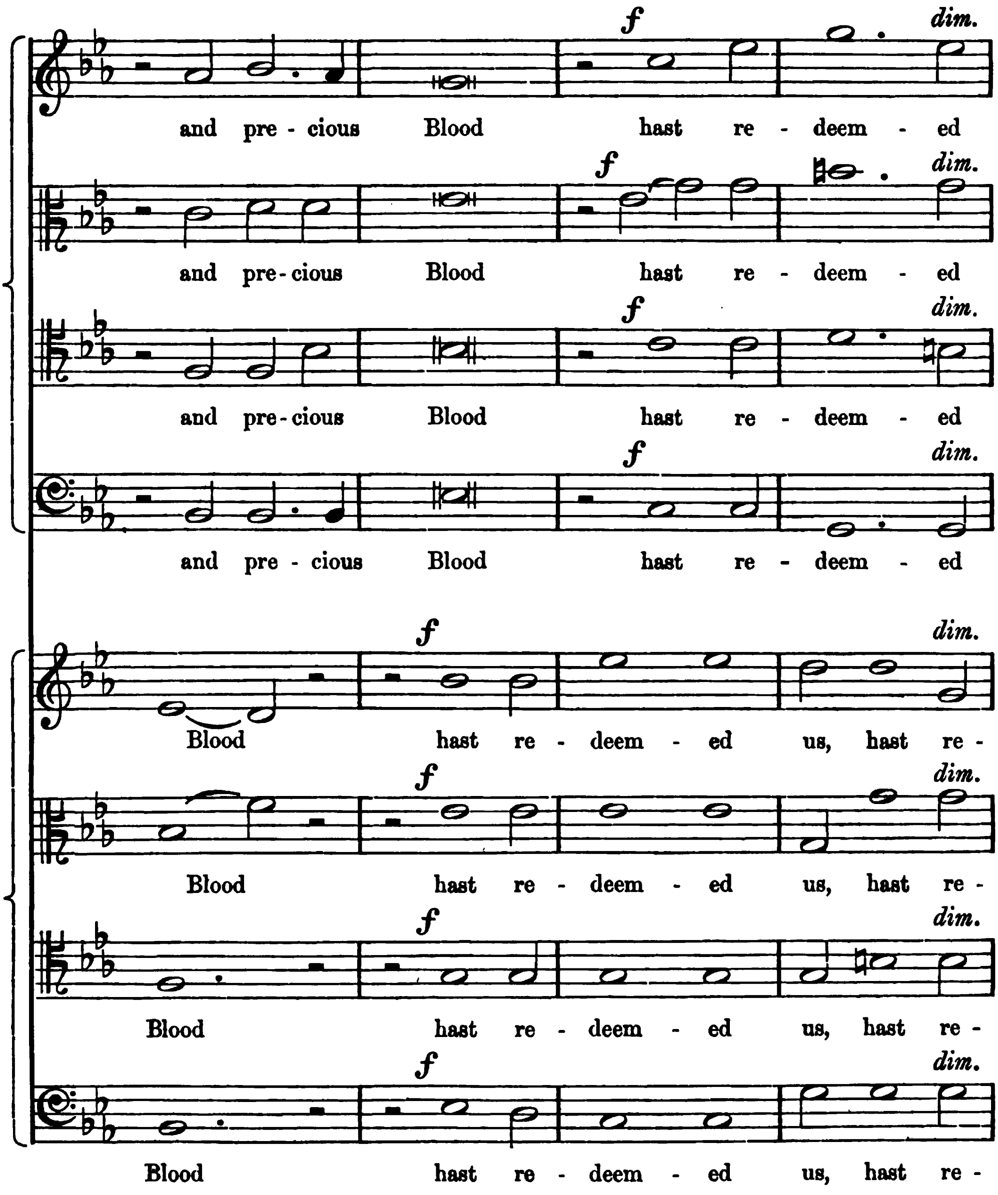
No. 2.—*Example of eight parts in Two Choirs.*

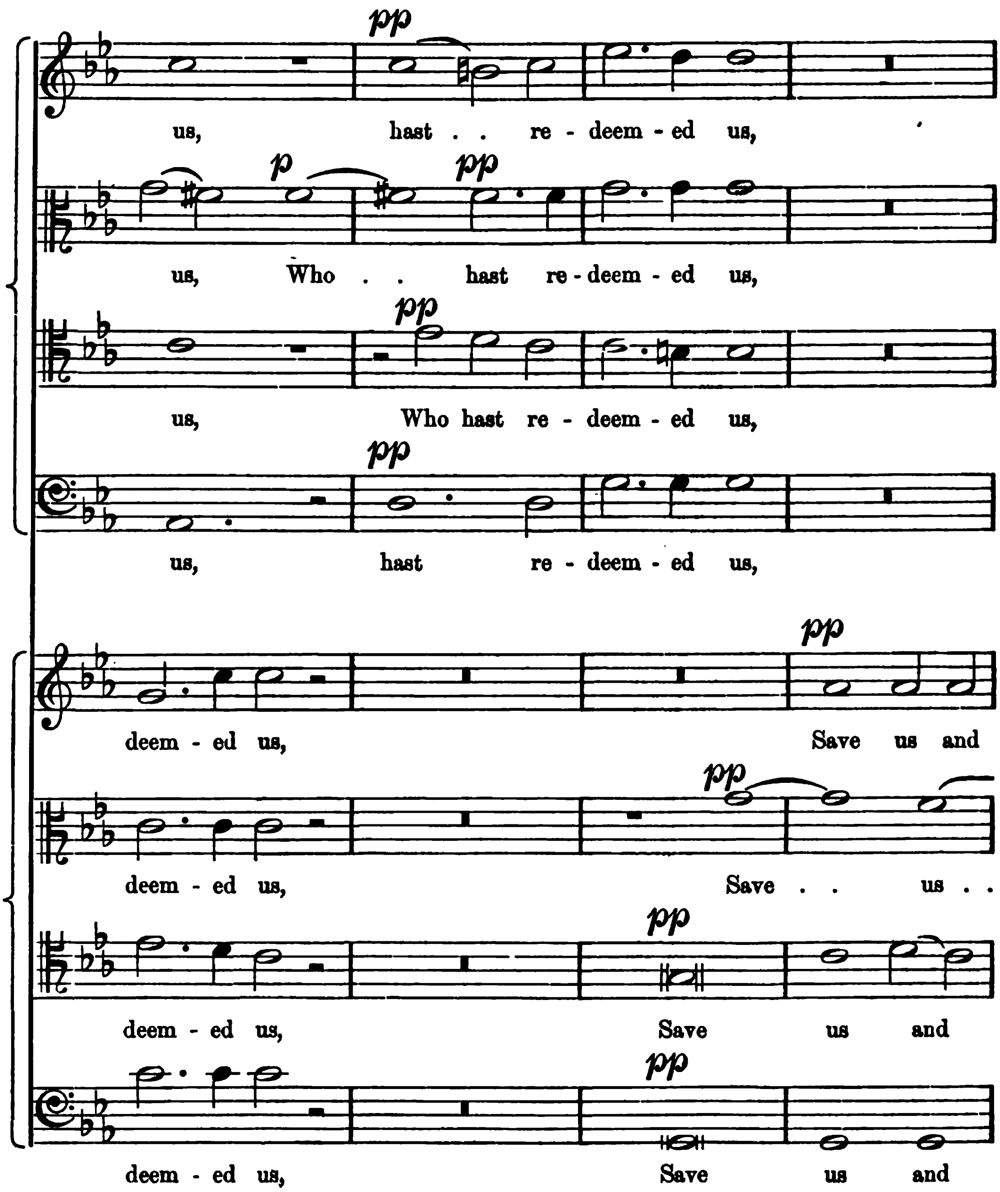
Full Anthem. F. A. G. O.

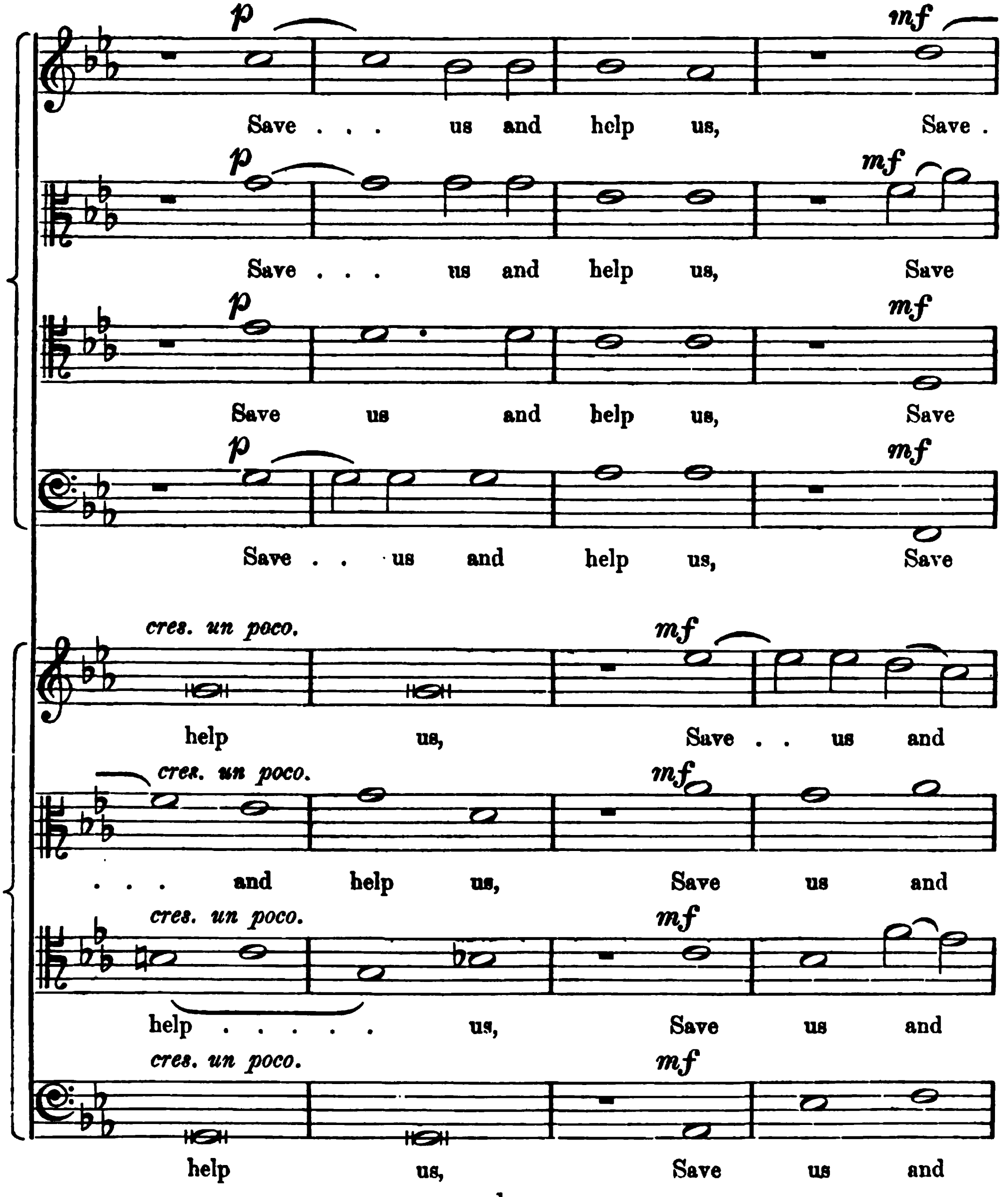

p
O Sa-viour of the world, O Sa - - - viour, O
O Sa-viour of the world, O Sa - - viour, O
O Sa-viour of the world, O Sa - - viour, O
O Sa-viour of the world, O Sa - - viour, O
O Sa-viour of the world, O Sa - - viour,
O Sa-viour of the world, O Sa - - viour,
O Sa-viour of the world, O Sa - - viour,
O Sa-viour of the world, O Sa - - viour,

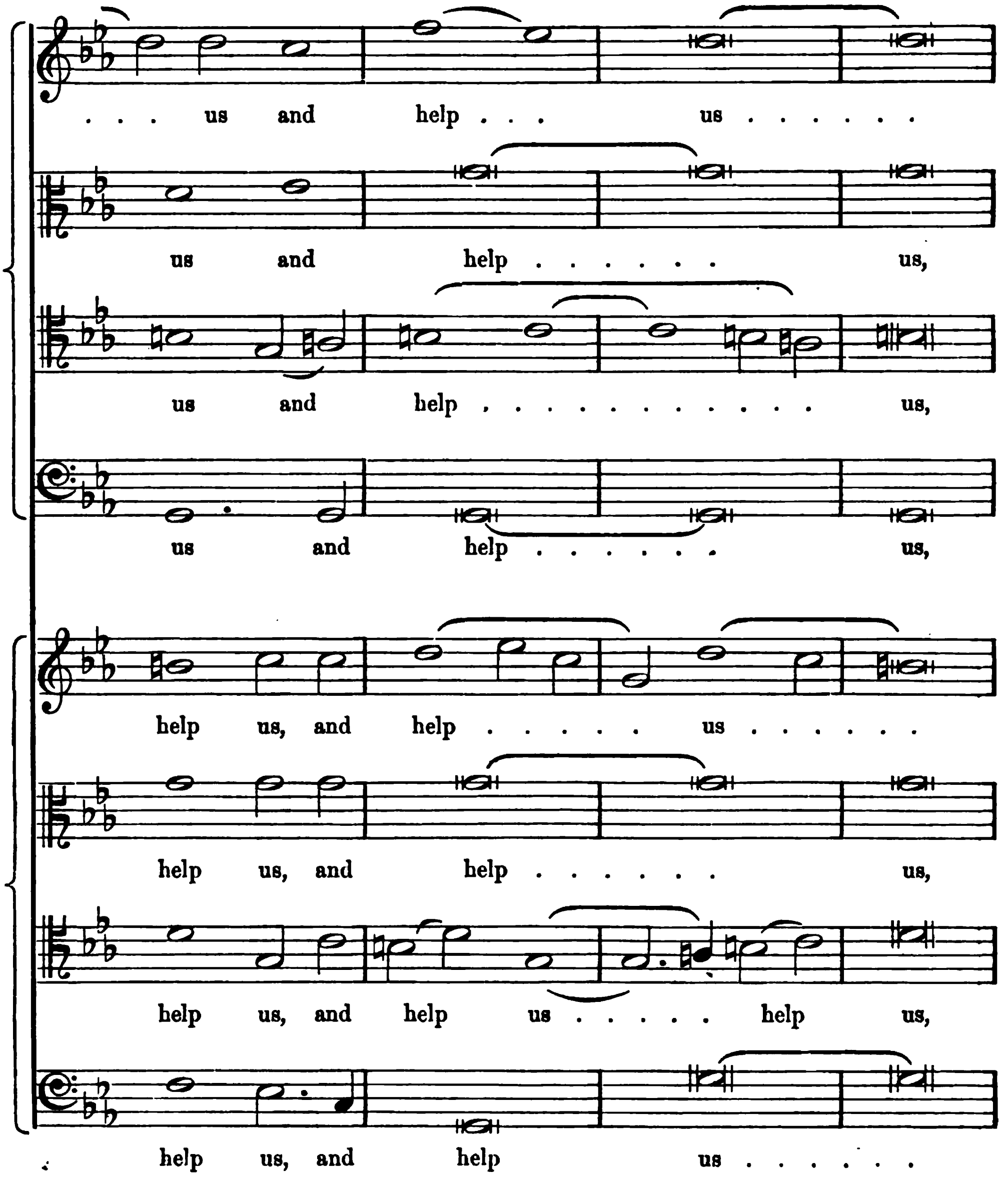

cres.
Sa - viour of the world . . O Sa - viour of the
cres.
Sa - viour of the world . . . O Sa - viour of the
cres.
Sa - viour of the world . . O Sa - viour of the
cres.
Sa - viour of the world . . . O Sa - viour of the
cres.
O Sa - viour, O Sa - viour of the
cres.
O Sa - viour, O Sa - viour of the
cres.
O Sa - - viour, O Sa - viour of the
cres.
O Sa - viour, O Sa - viour of the

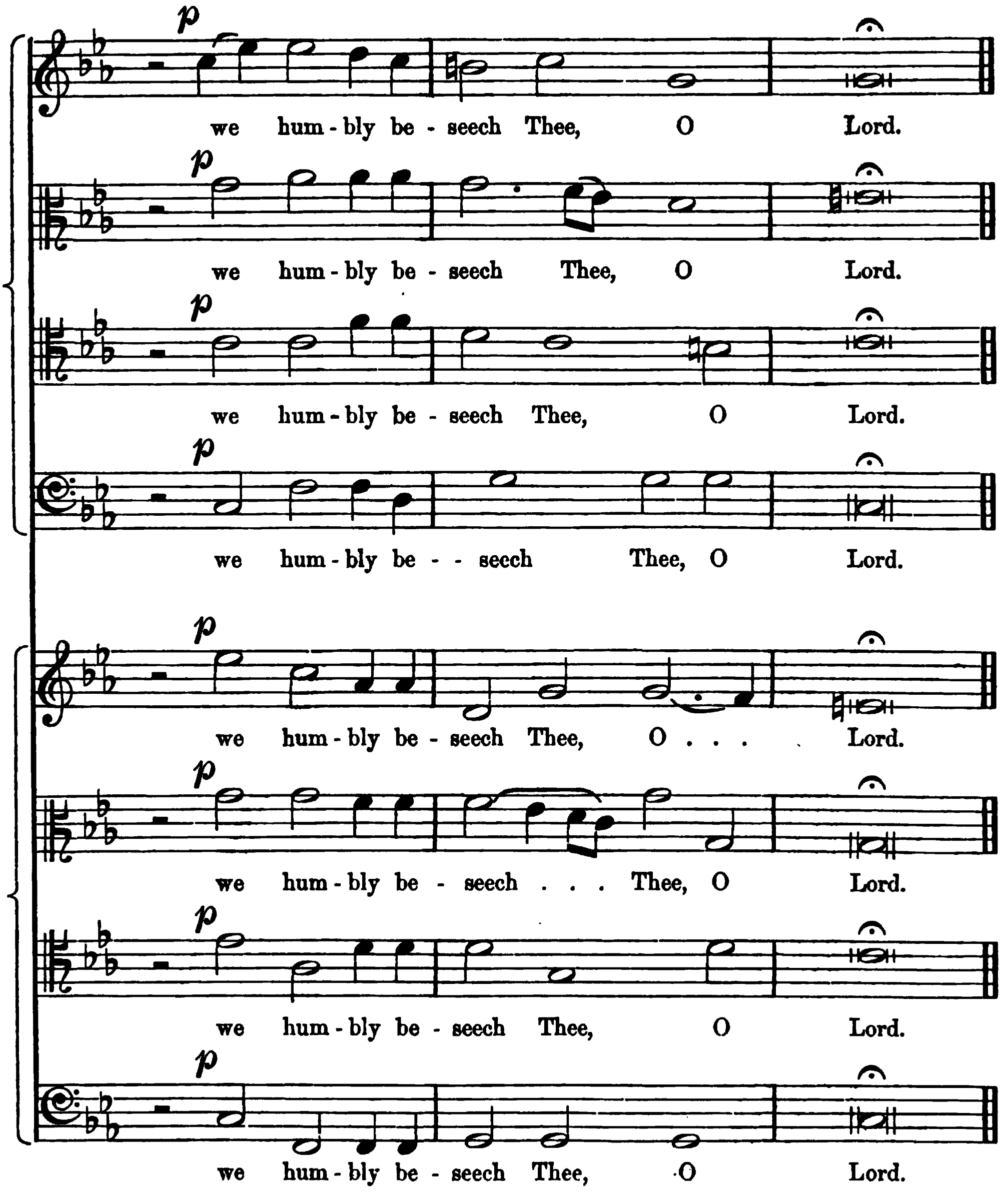

p
world, Who by Thy Cross
world, Who by Thy Cross
world, Who by Thy Cross
world, Who by Thy Cross
world, Who by Thy Cross and pre - cious
world, Who by . . . Thy Cross and pre - cious .
world, Who by . . . Thy Cross and pre - cious
world, Who by Thy Cross and pre - cious


f
dim.
and pre - cious Blood hast re - deem - ed
and pre-cious Blood hast re - deem - ed
and pre-cious Blood hast re - deem - ed
and pre - cious Blood hast re - deem - ed
Blood hast re - deem - ed us, hast re -
Blood hast re - deem - ed us, hast re -
Blood hast re - deem - ed us, hast re -
Blood hast re - deem - ed us, hast re -


pp
us, hast . . re - deem - ed us,
p
pp
us, Who . . hast re - deem - ed us,
pp
us, Who hast re - deem - ed us,
pp
us, hast re - deem - ed us,
pp
deem - ed us, Save us and
pp
deem - ed us, Save . . us . .
pp
deem - ed us, Save us and
pp
deem - ed us, Save us and


p
Save . . . us and help us,
mf
Save .
p
Save . . . us and help us,
mf
Save
p
Save us and help us,
mf
Save
p
Save . . · us and help us,
mf
Save
cres. un poco.
help us,
mf
Save . . us and
cres. un poco.
. . . and help us,
mf
Save us and
cres. un poco.
help . . . . . . us,
mf
Save us and
cres. un poco.
help us,
mf
Save us and

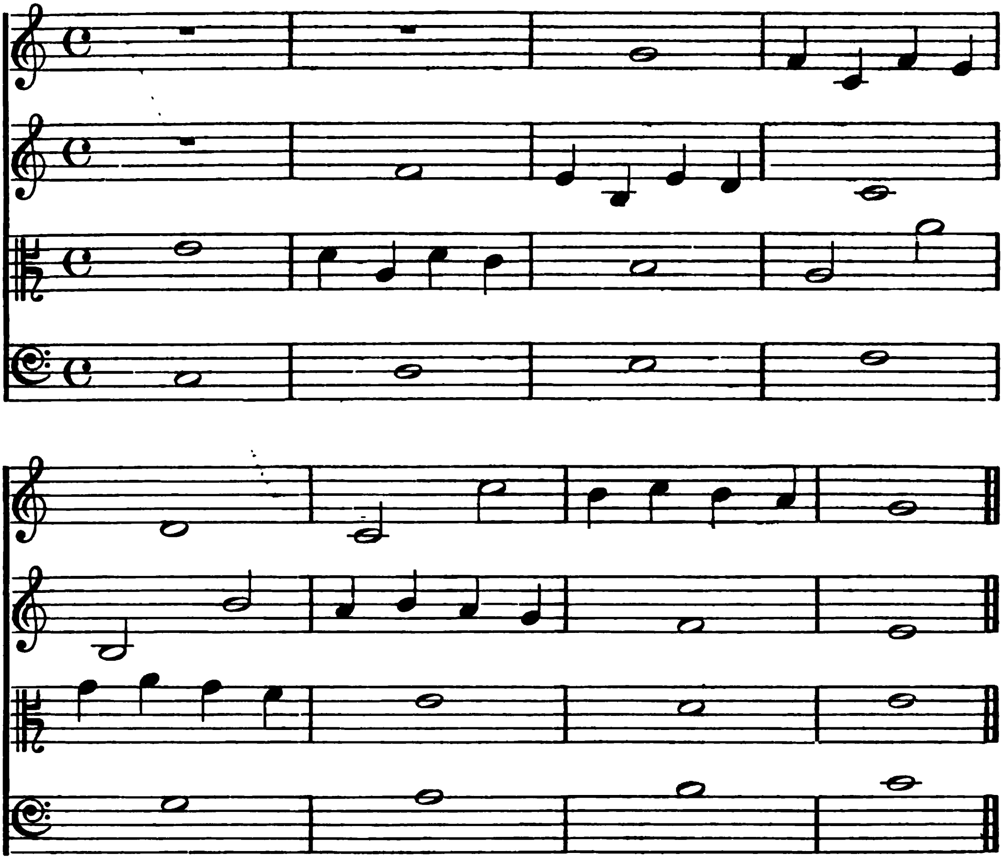

. . . us and help . . . us . . . .
us and help . . . . us,
us and help . . . . us,
us and help . . . . us,
help us, and help . . . . . . us . . . .
help us, and help . . . . us,
help us, and help us . . . . . . help us,
help us, and help us . . . .


p
we hum-bly be-seech Thee, O Lord.
p
we hum-bly be-seech Thee, O Lord.
p
we hum-bly be-seech Thee, O Lord.
p
we hum-bly be--seech Thee, O Lord.
p
we hum-bly be-seech Thee, O . . . Lord.
p
we hum-bly be-seech . . . Thee, O Lord.
p
we hum-bly be-seech Thee, O Lord.
p
we hum-bly be-seech Thee, O Lord.

No. 3.—*Examples of Harmonizations of the Scale in imitative Sequences and Canons.*

Selected from Zimmerman.*

No. I.—Ascending scale, without inverted chords.



This is a canon three in one, on the scale.

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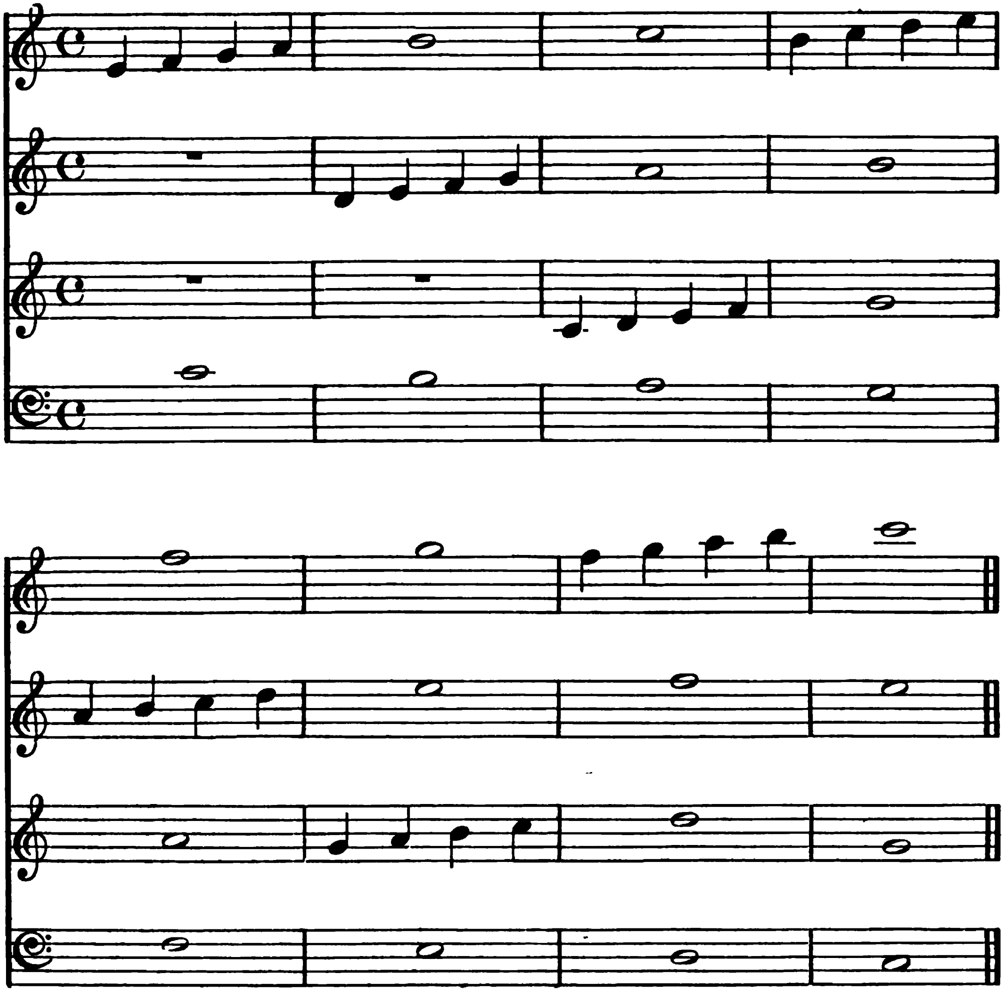
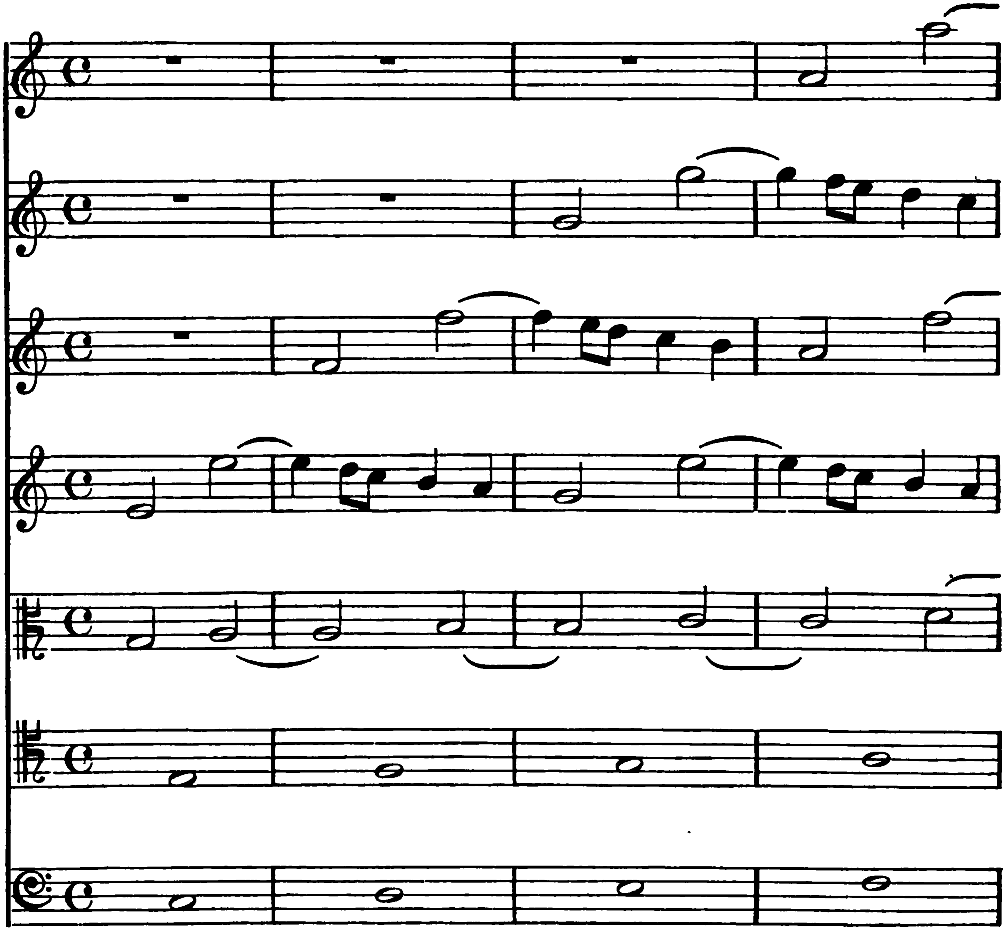
* Traité d'Harmonie, &c., par J. Zimmerman.

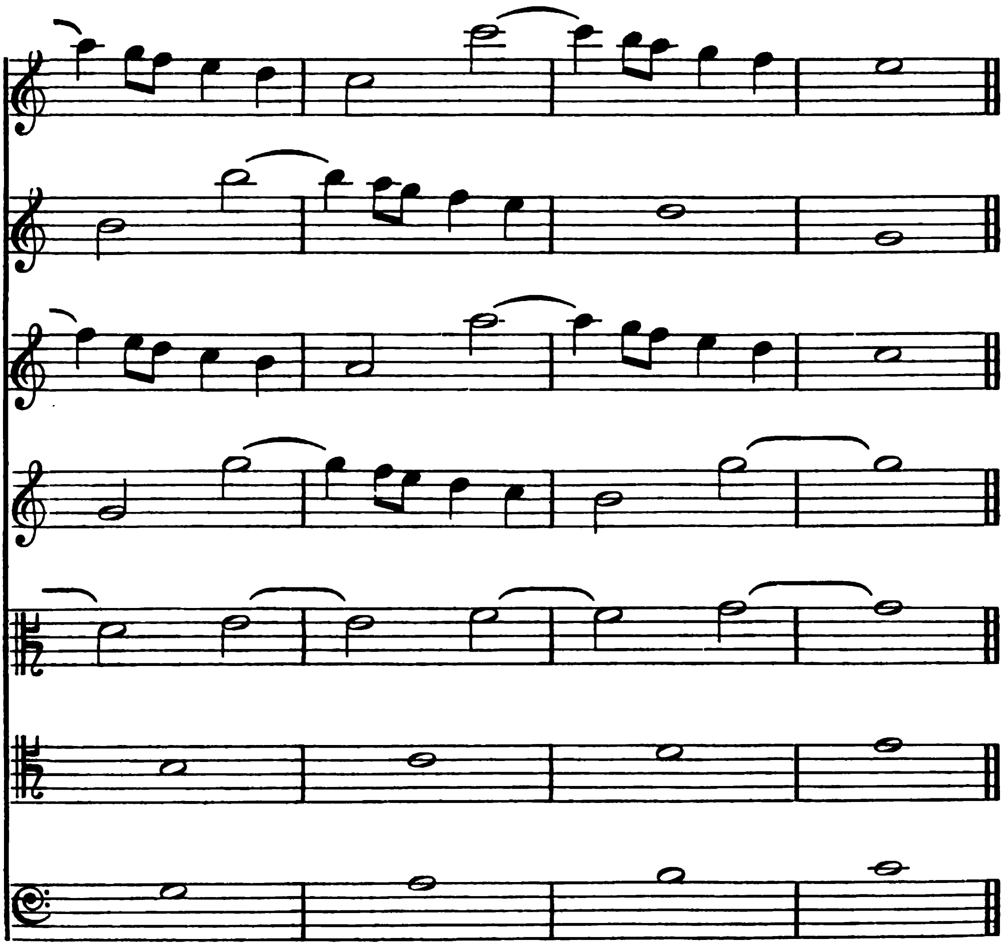
No. II.—Descending scale, without inverted chords.



Canon three in one, on the scale.

No. III.—In seven parts, containing canonical imitations.

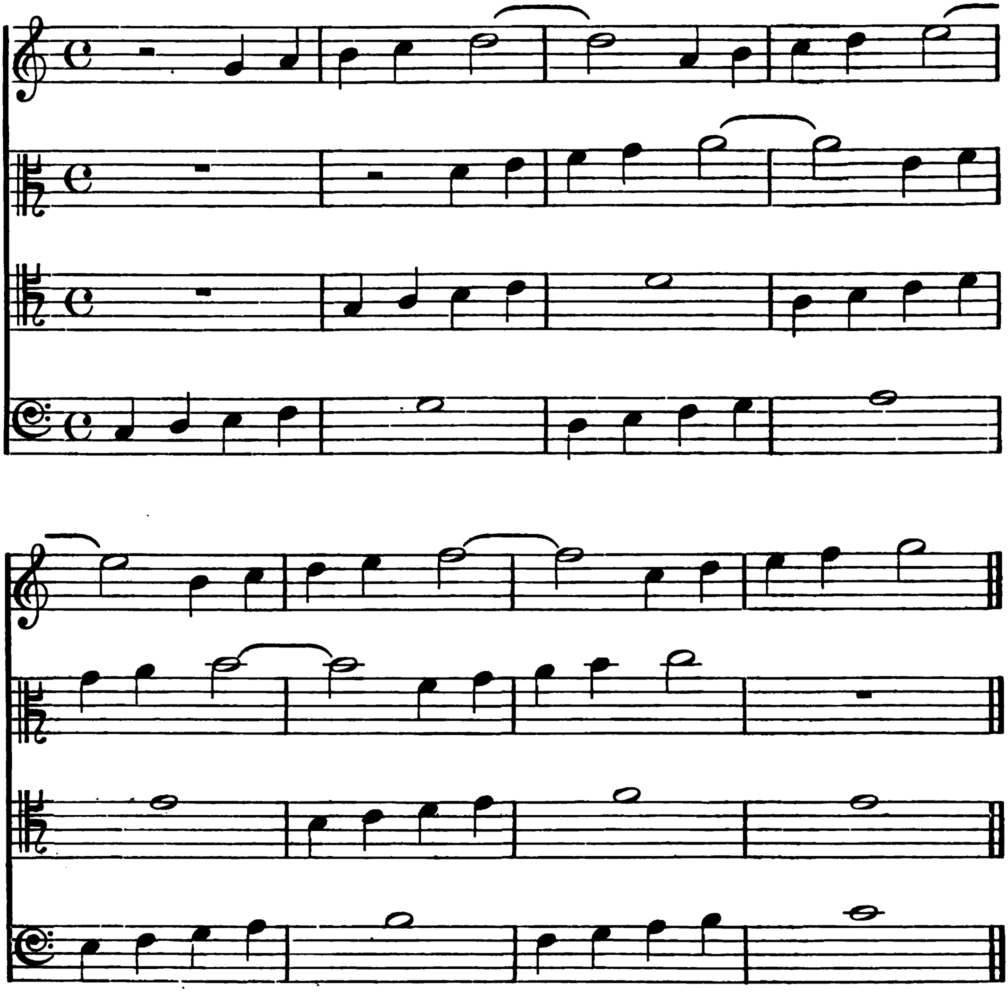




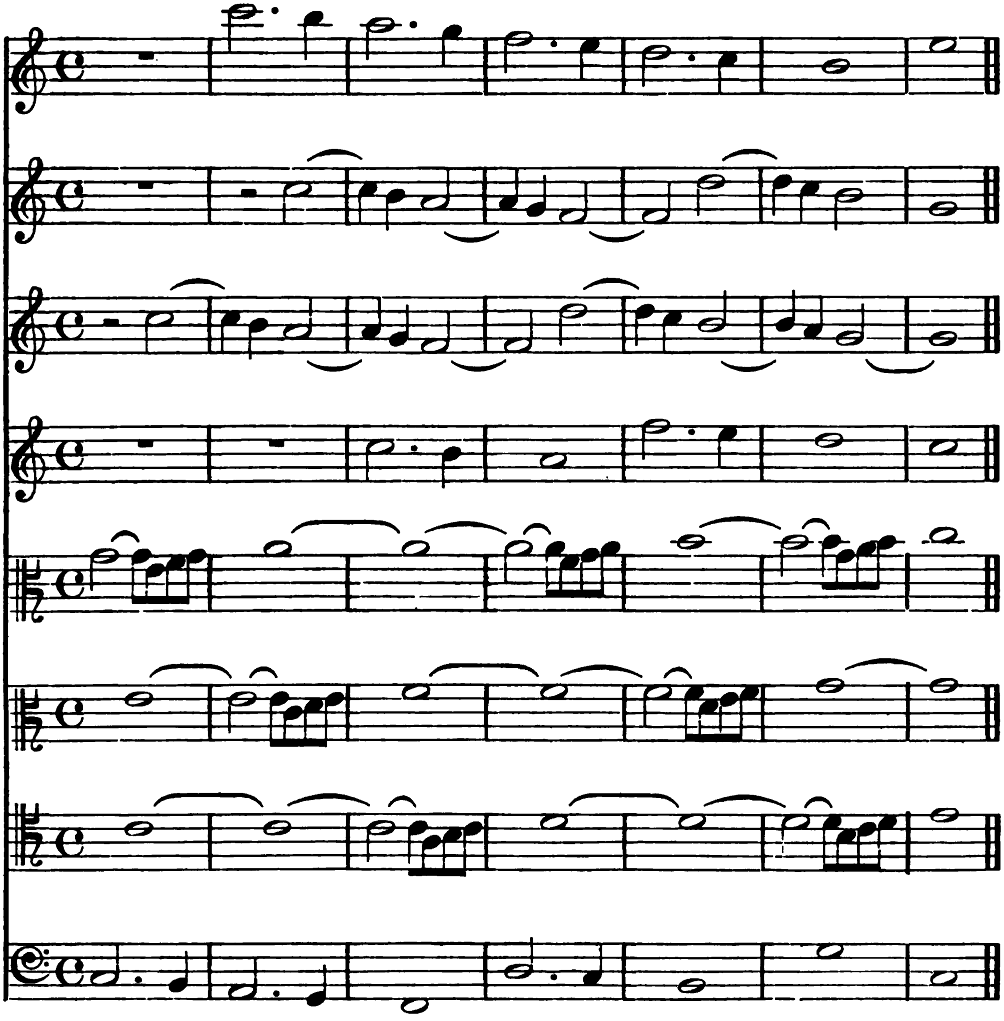
No. 4.—*Miscellaneous Examples.*

Selected from **Zimmerman.**

No. I.—Canon, four in one.

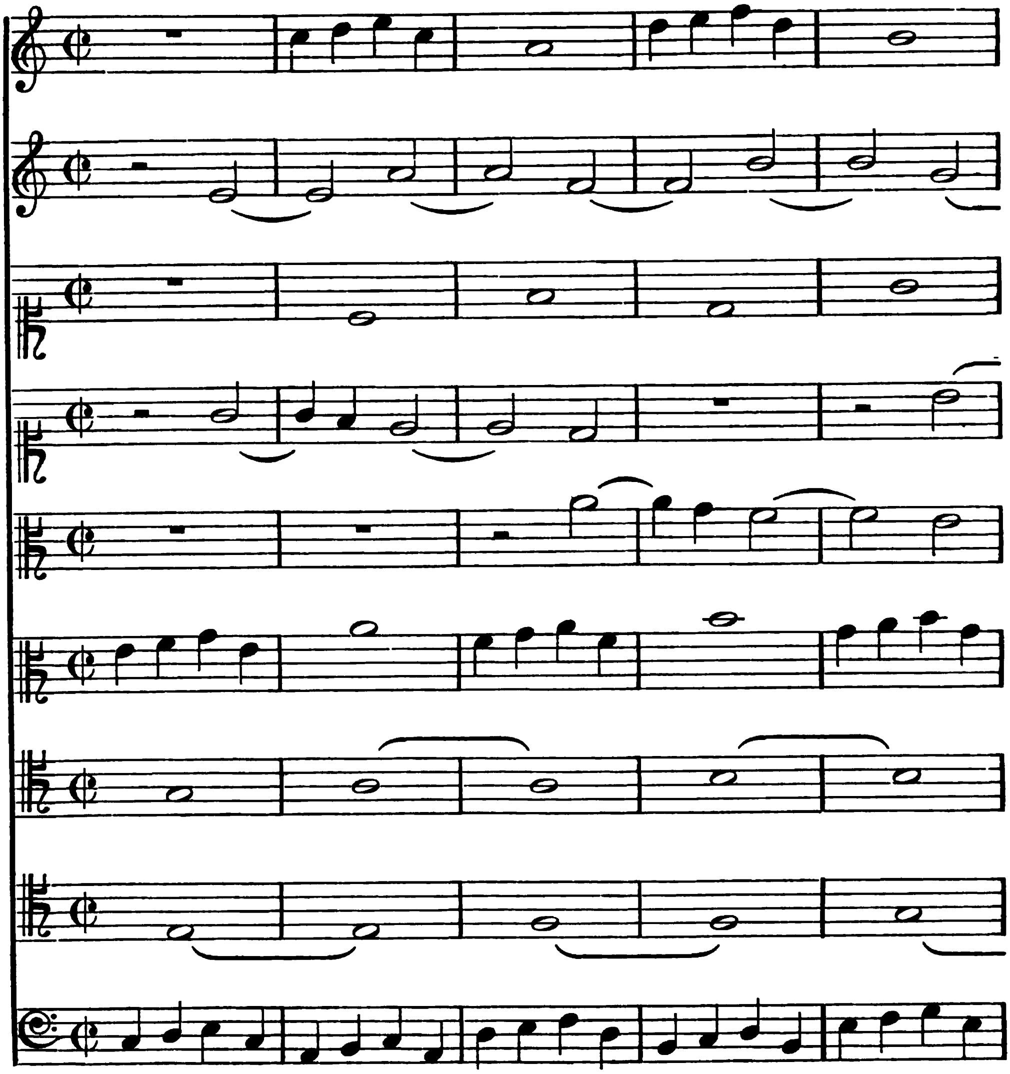


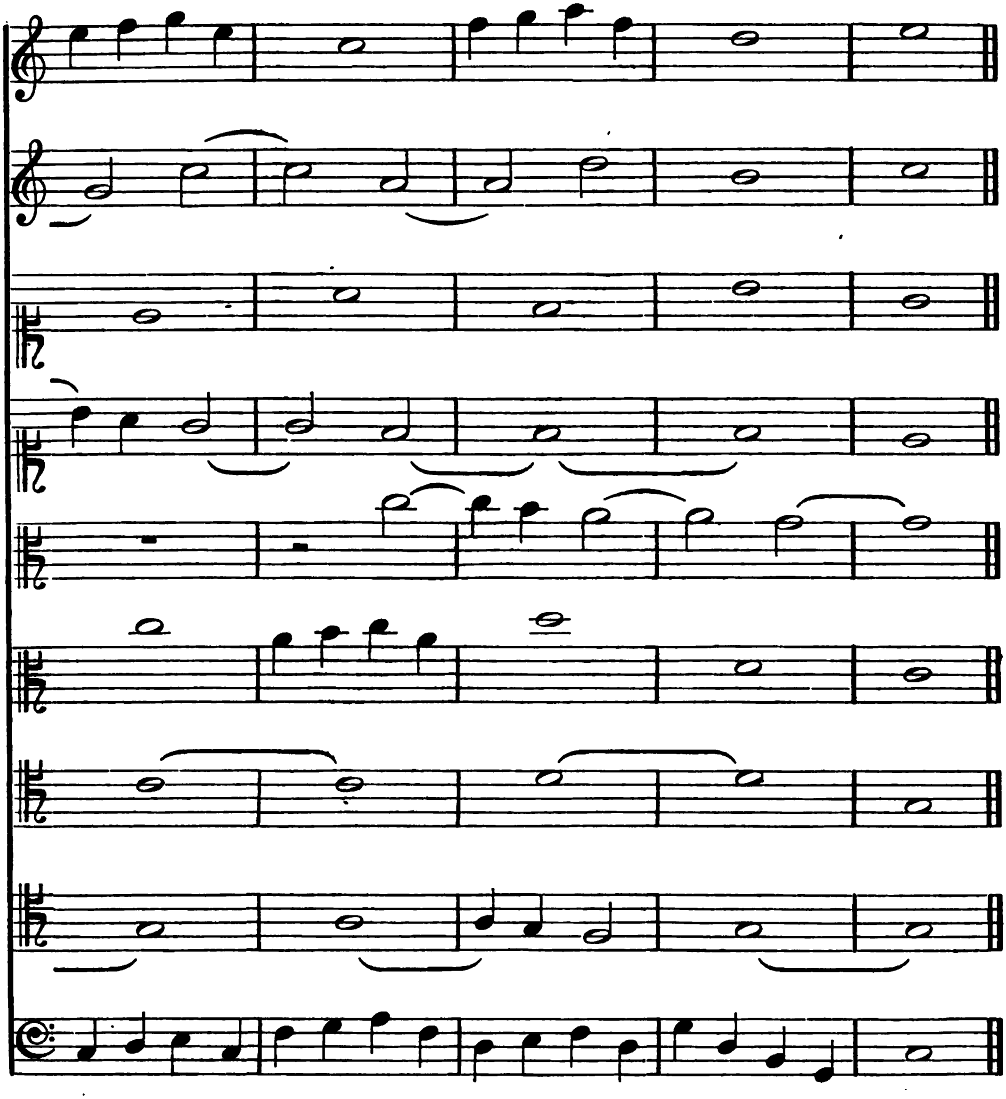
No. II.—In eight parts. Close imitation at the octave.



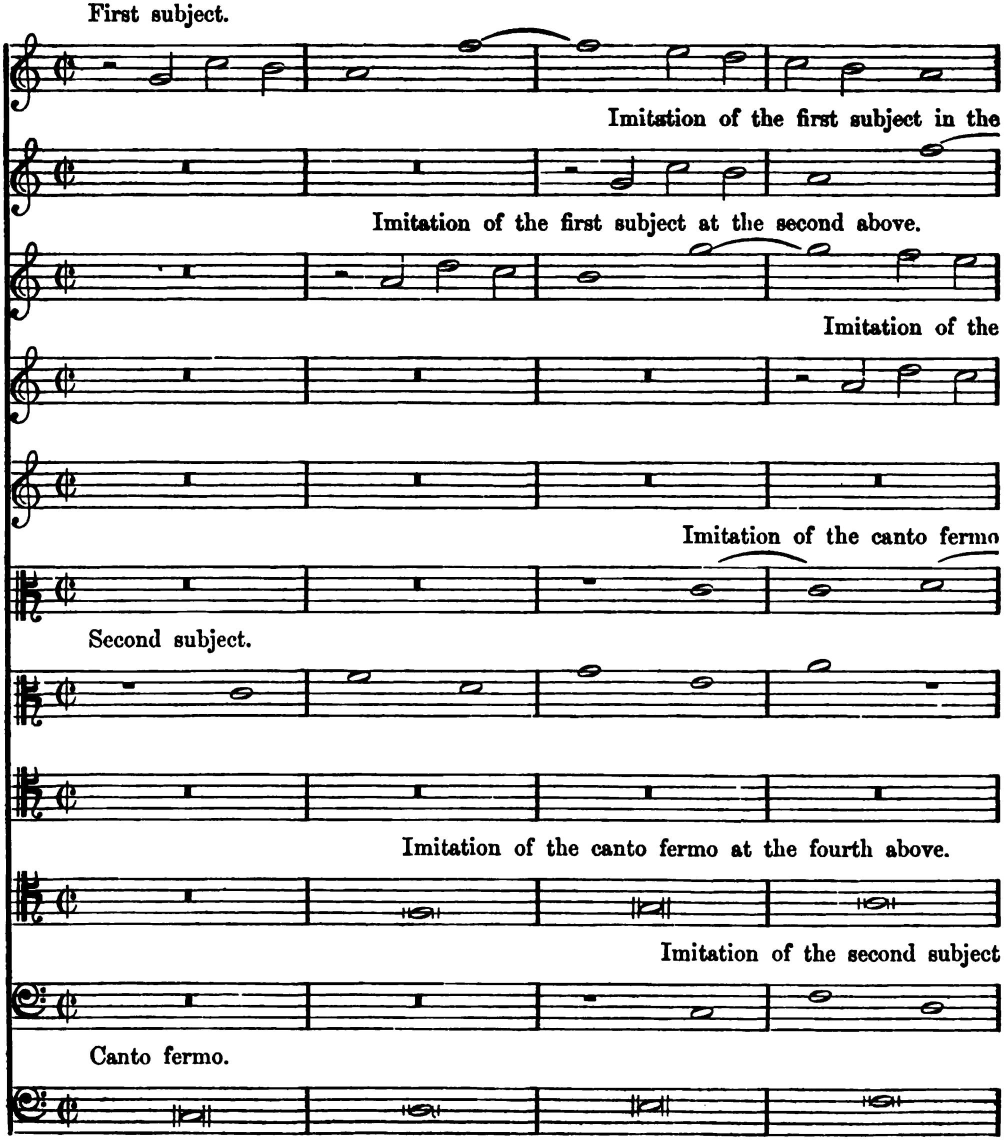
E e 2

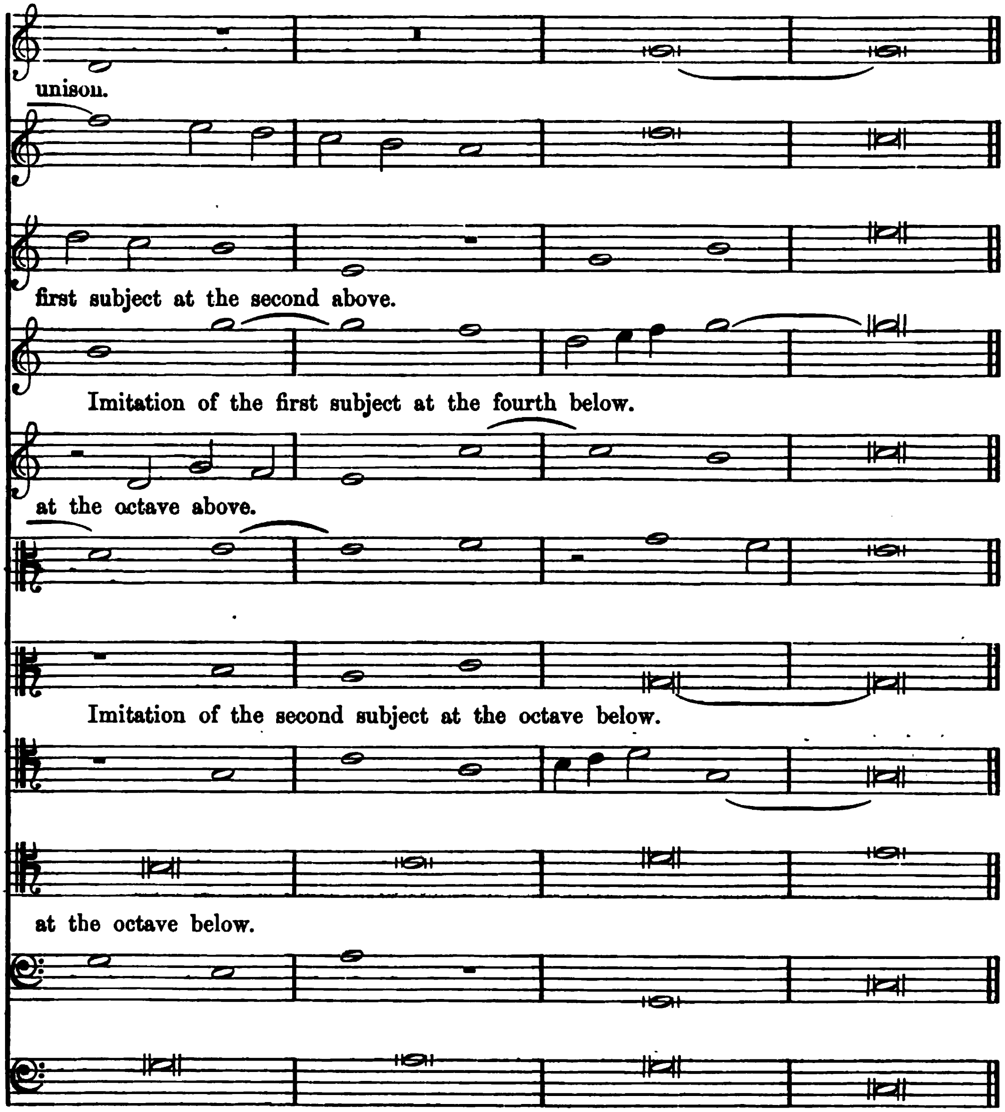
No. III.—In nine parts, in sequence.





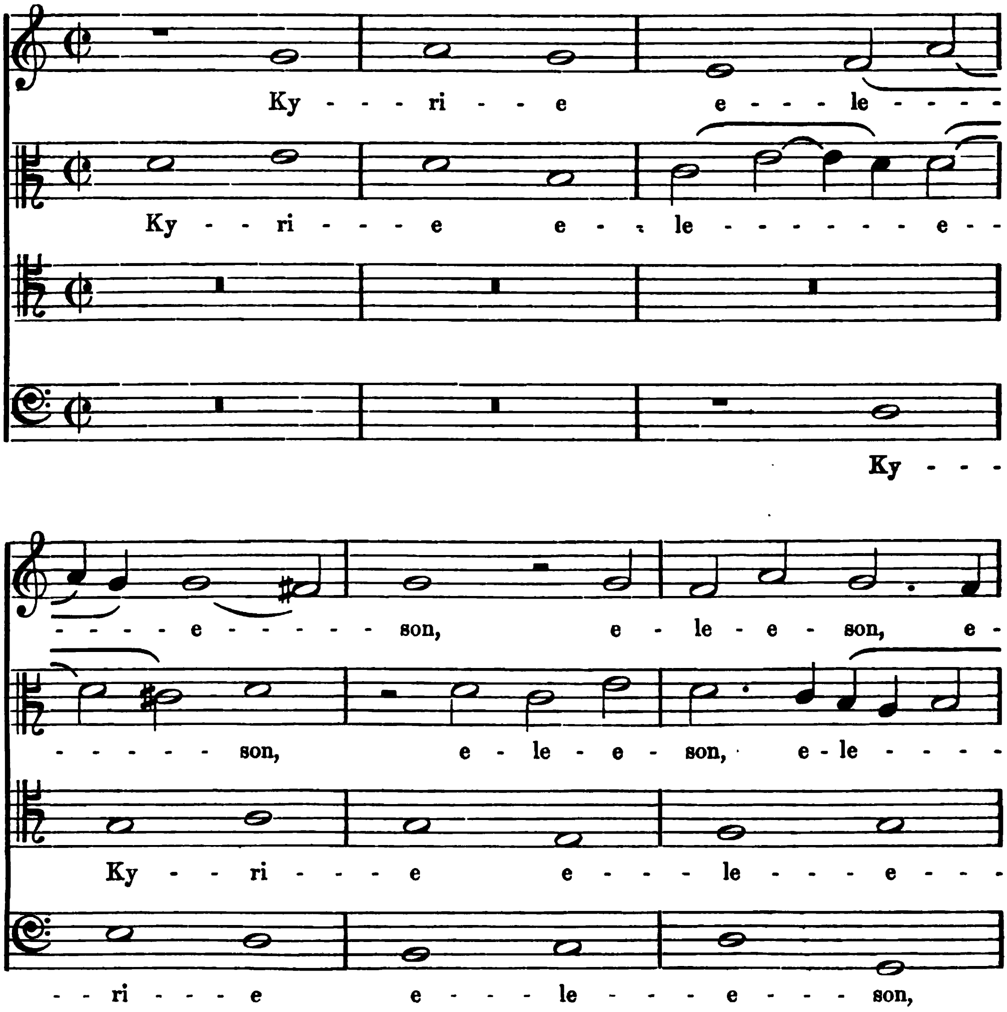
No. IV.—In eleven parts, on Azopardi's Canto Fermo, in canonical imitation.

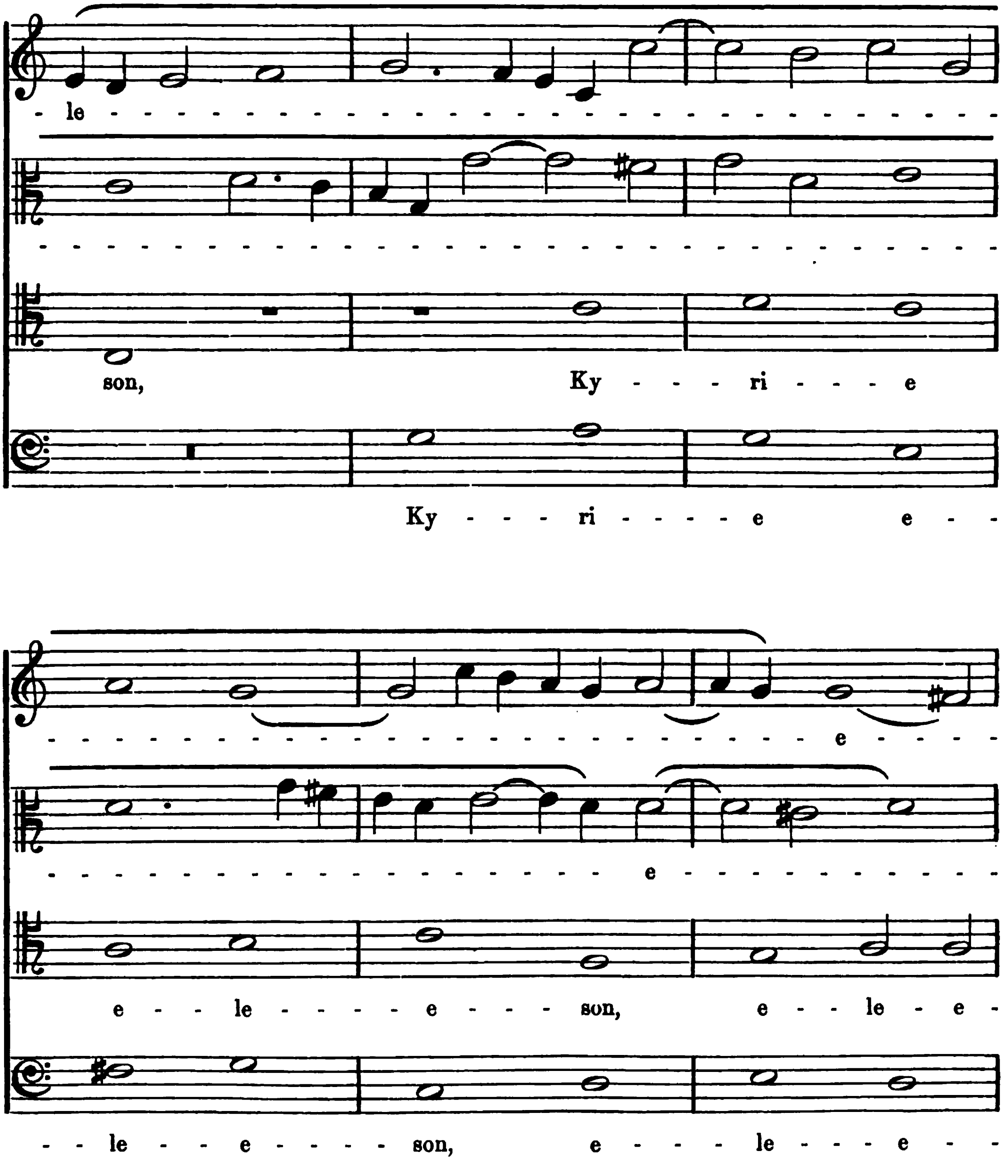

First subject.
Imitation of the first subject in the
Imitation of the first subject at the second above.
Imitation of the
Imitation of the canto fermo
Second subject.
Imitation of the canto fermo at the fourth above.
Imitation of the second subject
Canto fermo.

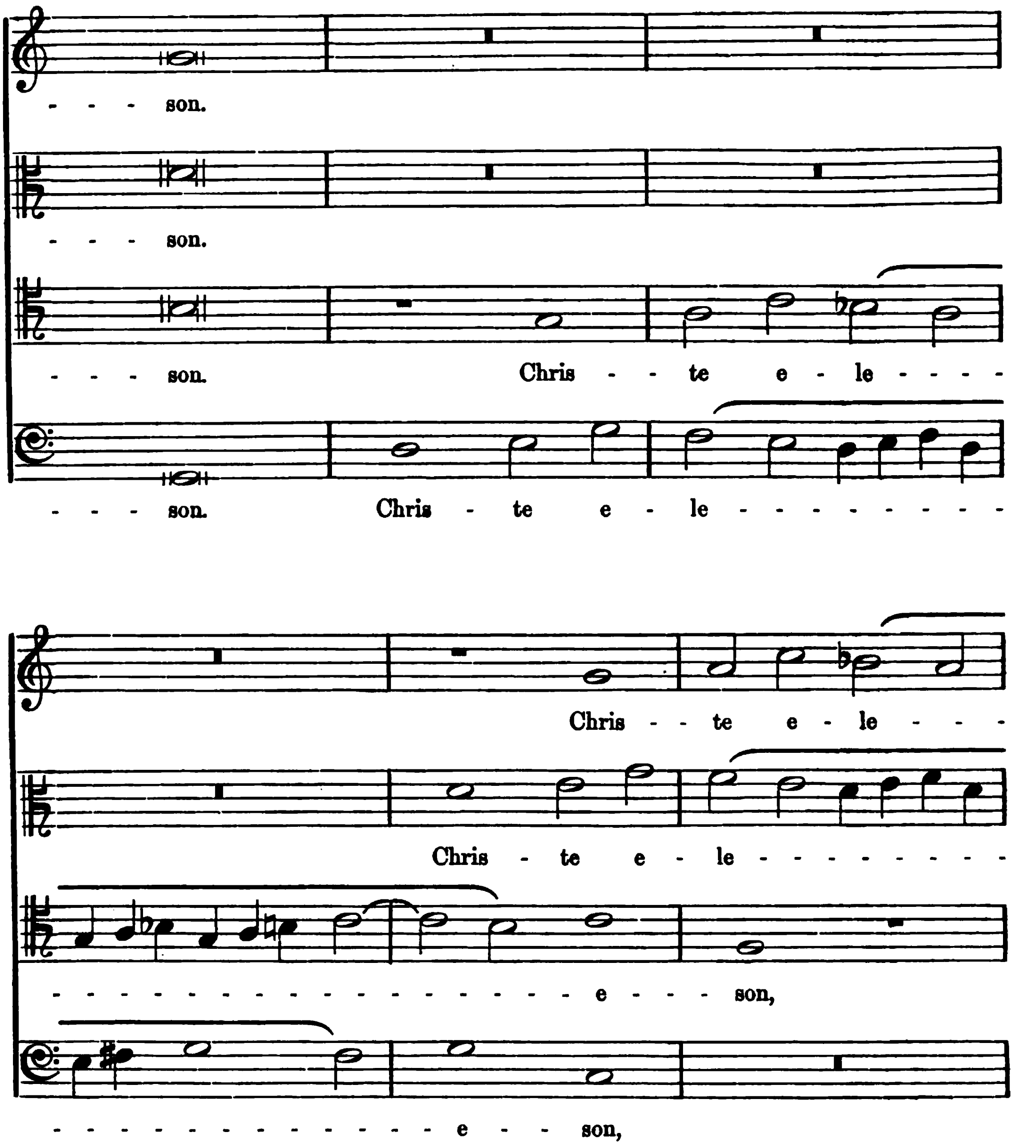

unison.
first subject at the second above.
Imitation of the first subject at the fourth below.
at the octave above.
Imitation of the second subject at the octave below.
at the octave below.

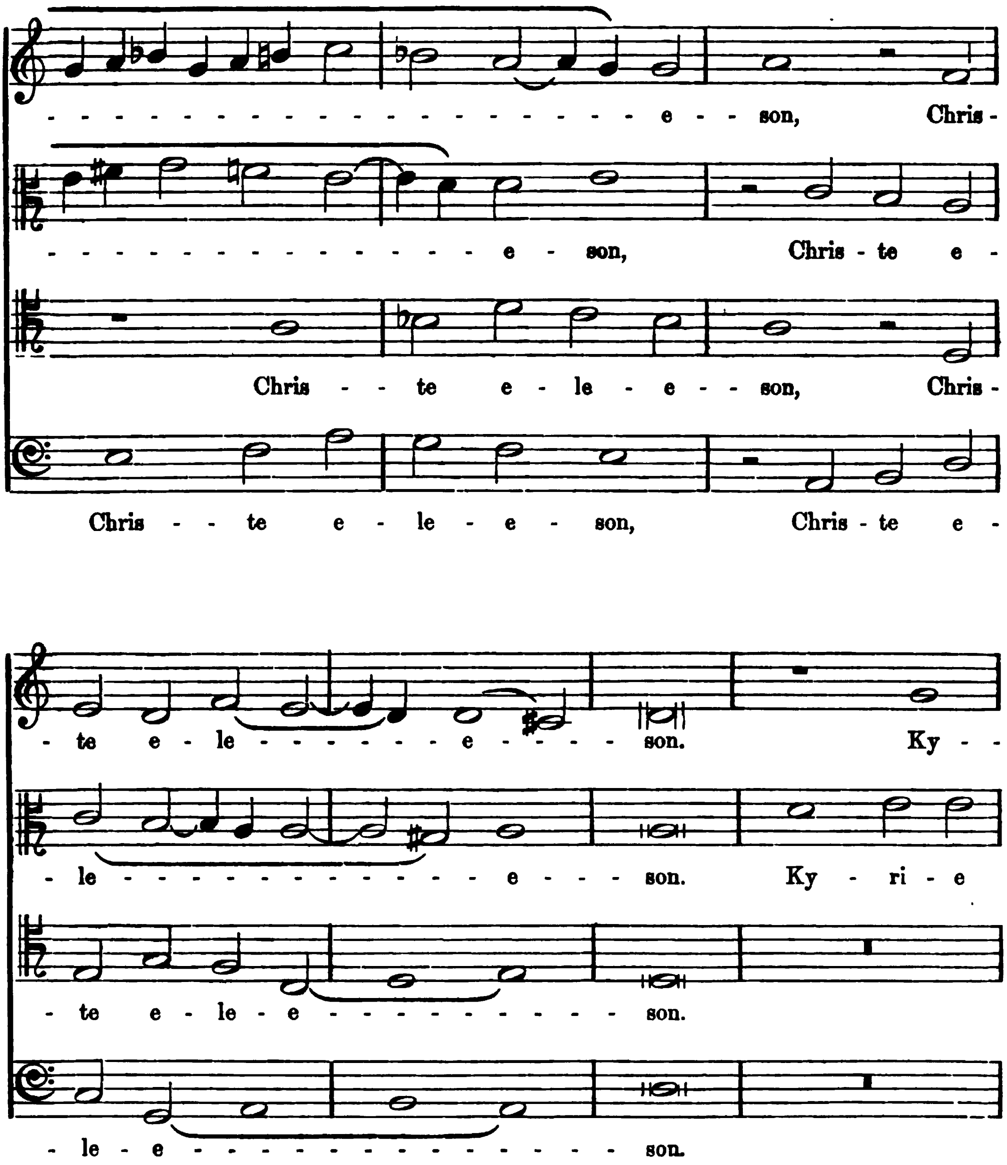
No. 5.—*Examples of various Canons.*

From a Mass entirely composed in Canon by **Alessandro Scarlatti.**

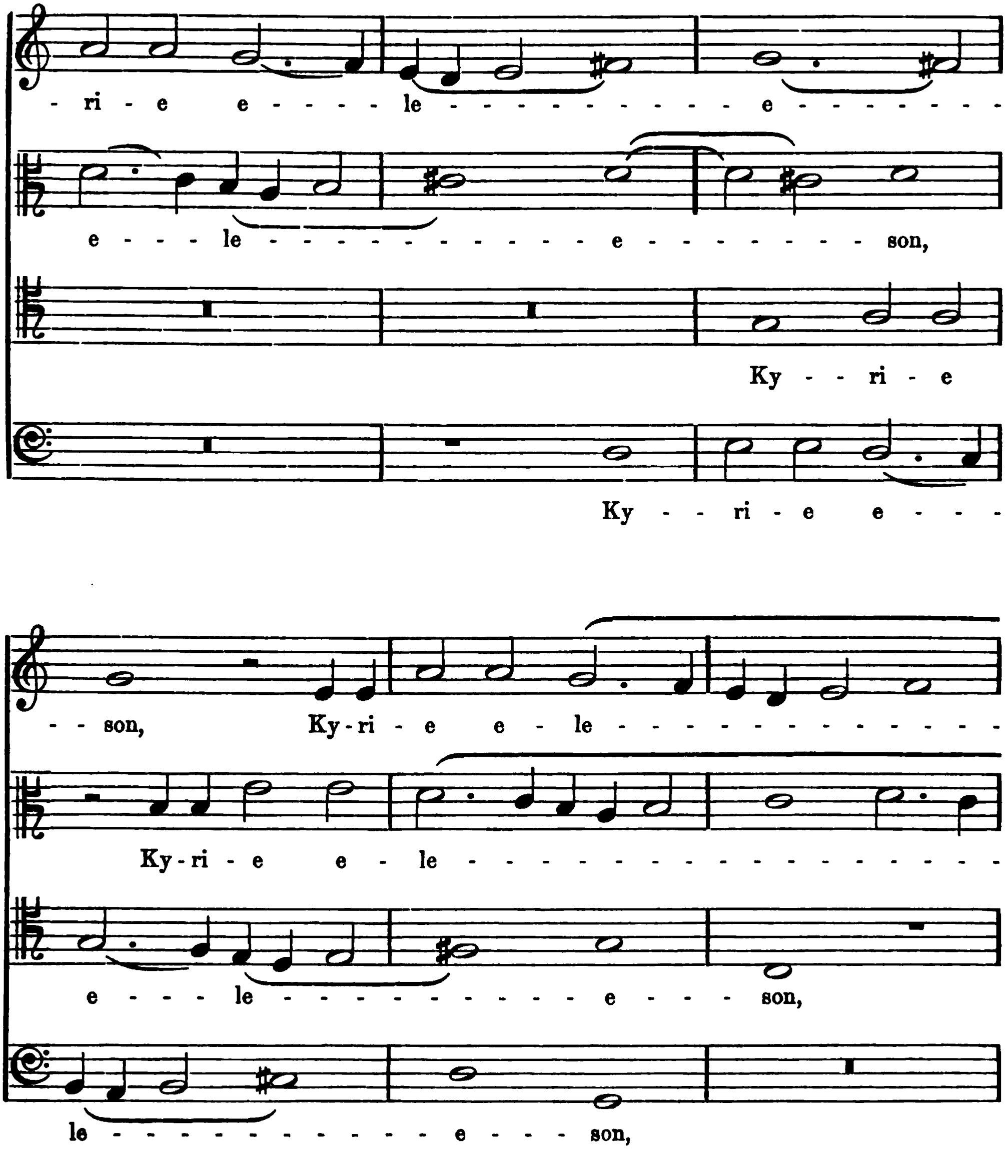

Ky - - - ri - - - e e - - - - le - - - -
Ky - - ri - - - - e e - - le - - - - - - - - - e - -
Ky - - -
- - - - e - - - - - - son, e - le - e - son, e -
- - - - - - son, e - le - e - son, e - le - - - -
Ky - - ri - - - - e e - - - - le - - - - - e - - -
- - ri - - - - e e - - - - le - - - - - e - - - - son,

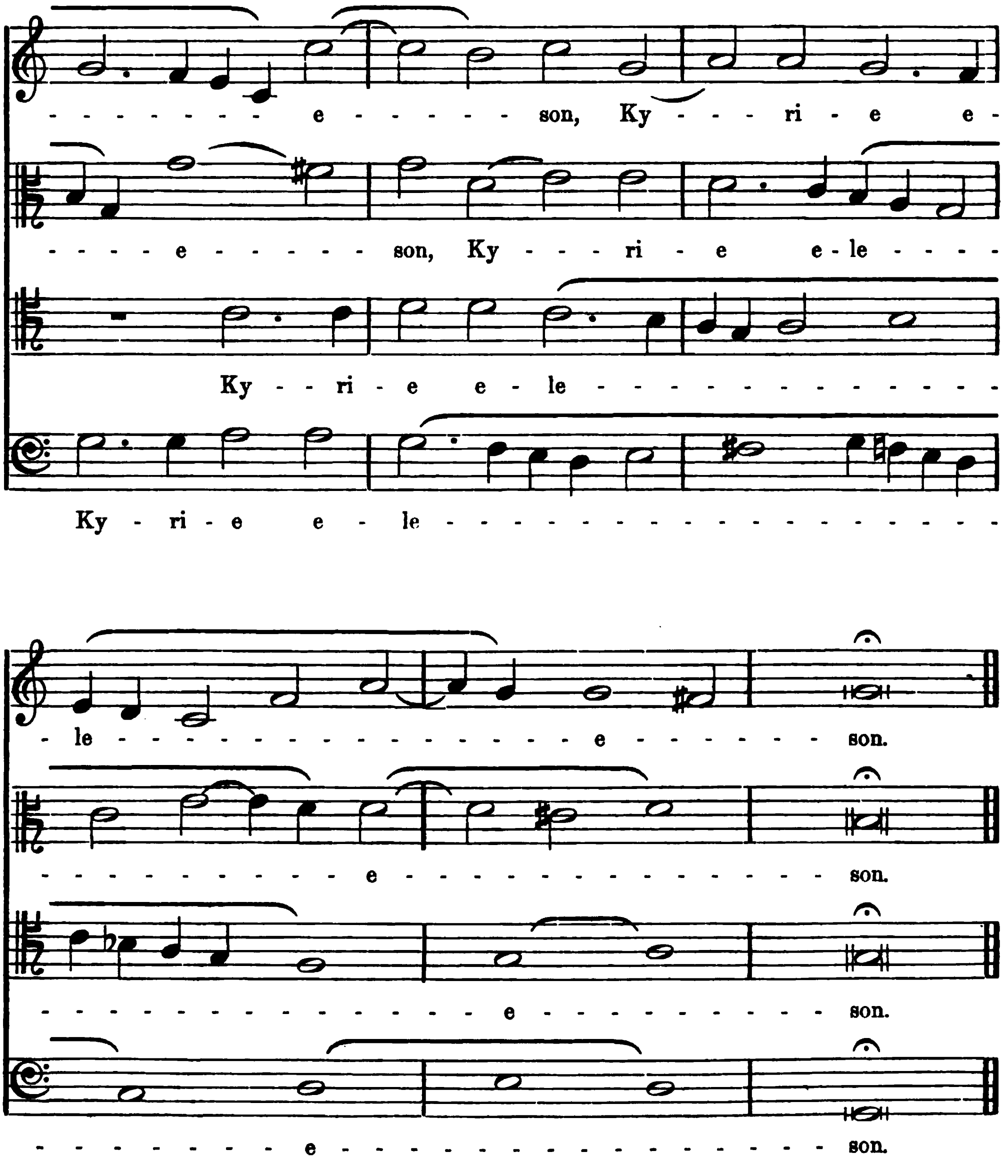

- le -
- -
son, Ky - - - ri - - - - e
Ky - - - ri - - - - - e e - -
- e - - - -
- - - - - - - - - - - - - - - - - - - e - - - - - - - - - -
e - - le - - - - - e - - - son, e - - le - - e -
- - le - - - e - - - - - son, e - - - - le - - - - e - -


- - - son.
- - - son.
- - - son. Chris - - te e - le - - - -
- - - son. Chris - te e - le - - - - - - - - - - -
Chris - - te e - le - - -
Chris - te e - le - - - - - - - - - -
- e - - - - son,
- - - - - - - - - - - - - - - - e - - - son,


- e - - son, Chris -
- - - - - - - - - - - - - - - - e - son, Chris - te e -
Chris - - te e - le - e - - son, Chris -
Chris - - te e - le - e - son, Chris - te e -
- te e - le - - - - - - - e - - - - son. Ky - -
- le - - - - - - - - - - - - - e - - - son. Ky - ri - e
- te e - le - e - - - - - - - - - - - son.
- le - e - - - - - - - - - - - - - son.

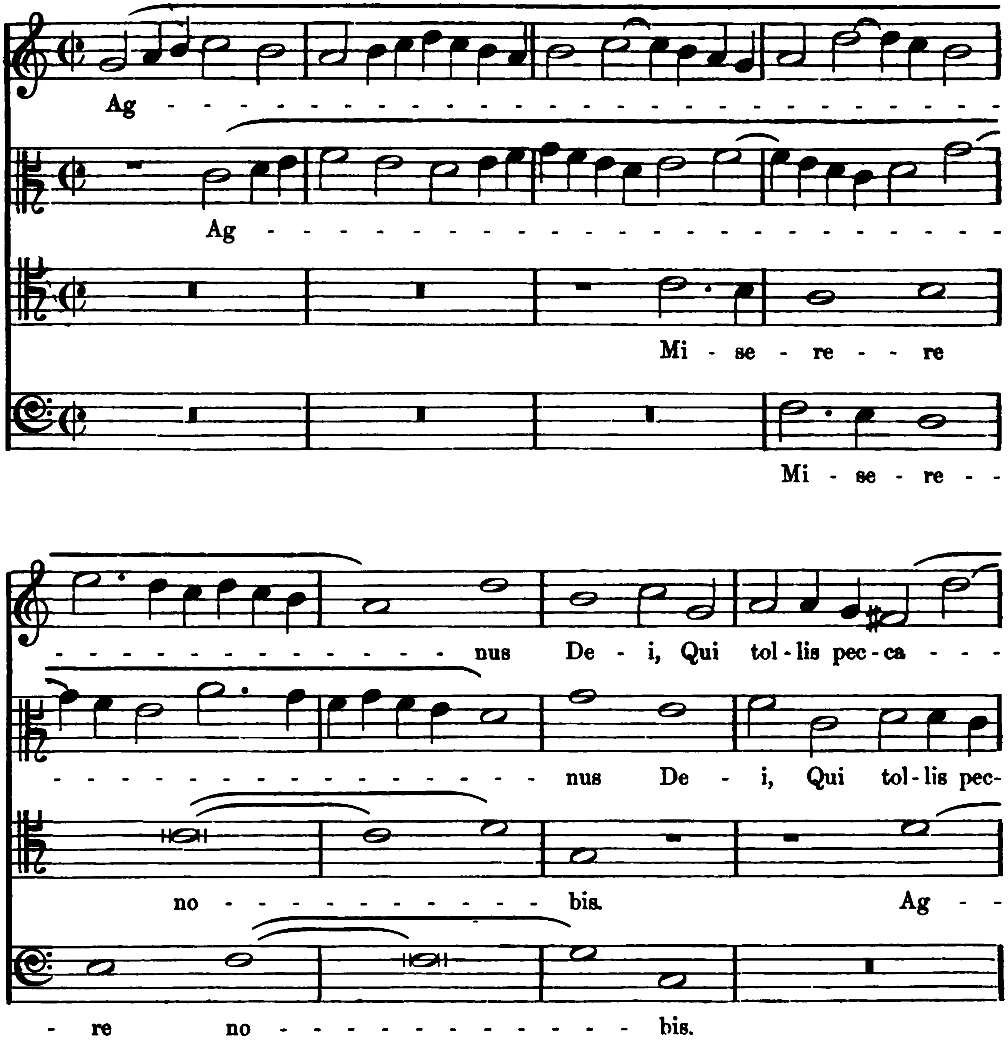
Ff2

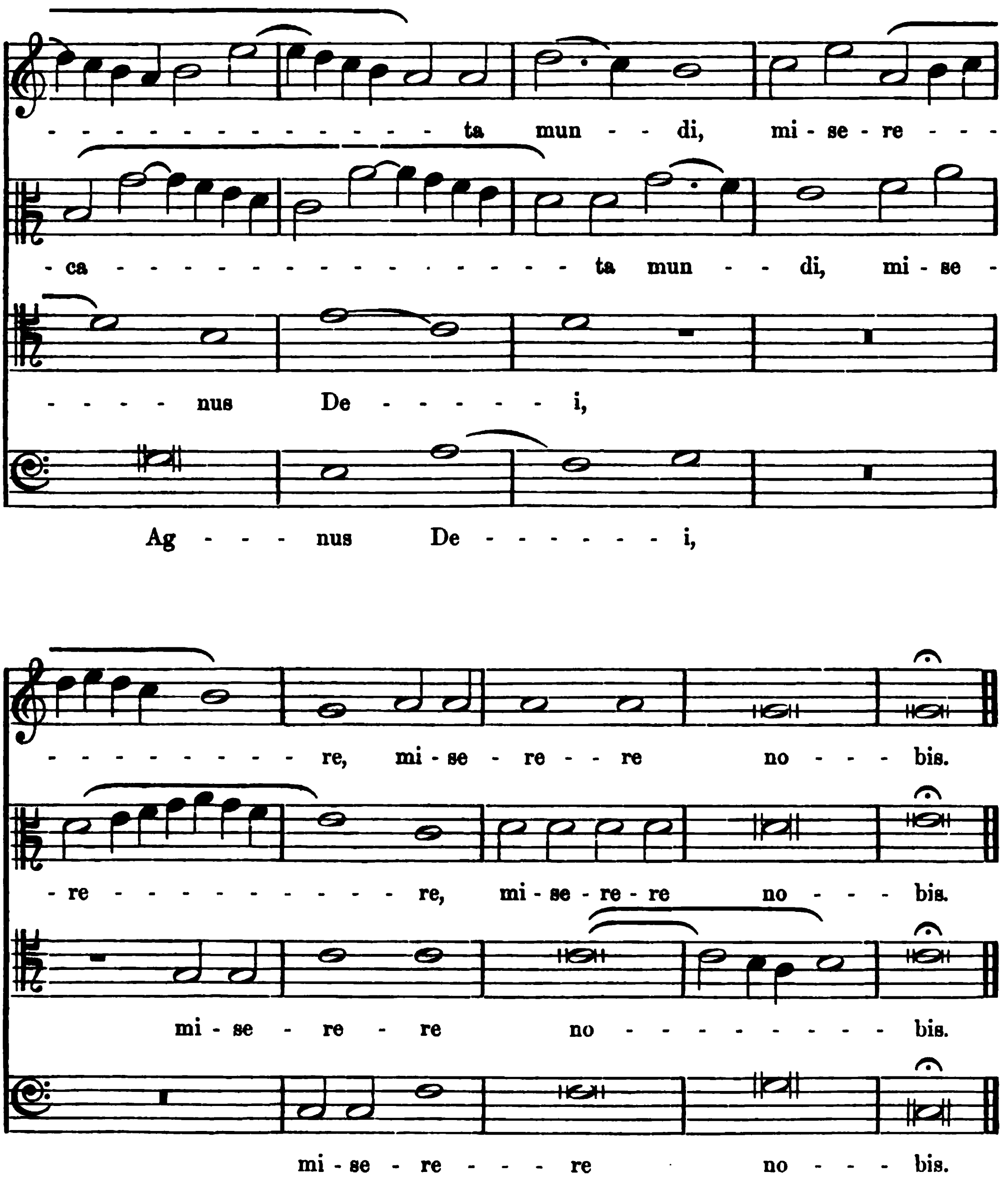

- ri - e e - - - - le - - - - - - - - - - - - - e - - - - - - - -
e - - - le - - - - - - - - - - - - - - e - - - - - - - - - son,
Ky - - ri - e
Ky - - ri - e e - - - -
- - son, Ky - ri - e e - le - - - - - - - - - - - - - - -
Ky - ri - e e - le - - - - - - - - - - - - - - - - - -
e - - - le - - - - - - - - - - - - - e - - - son,
le - - - - - - - - - - - - - e - - - son,


- - - - - - - - e - - - - - - son, Ky - - - ri - e e -
- - - - e - - - - - - son, Ky - - - ri - e e - le - - - -
Ky - - ri - e e - le - - - - - - - - - - - - - - -
Ky - ri - e e - le - - - - - - - - - - - - - - - - - -
- le - - - - - - - - - - - - - - e - - - - - - son.
- - - - - - - - - - - e - - - - - - - - - - - - - - son.
- - - - - - - - - - - - - - e - - - - - - - - - - son.
- - - - - - - - e - - - - - - - - - - - - - - - - son.

No. 6.—*Example of a Canon Four in Two.*

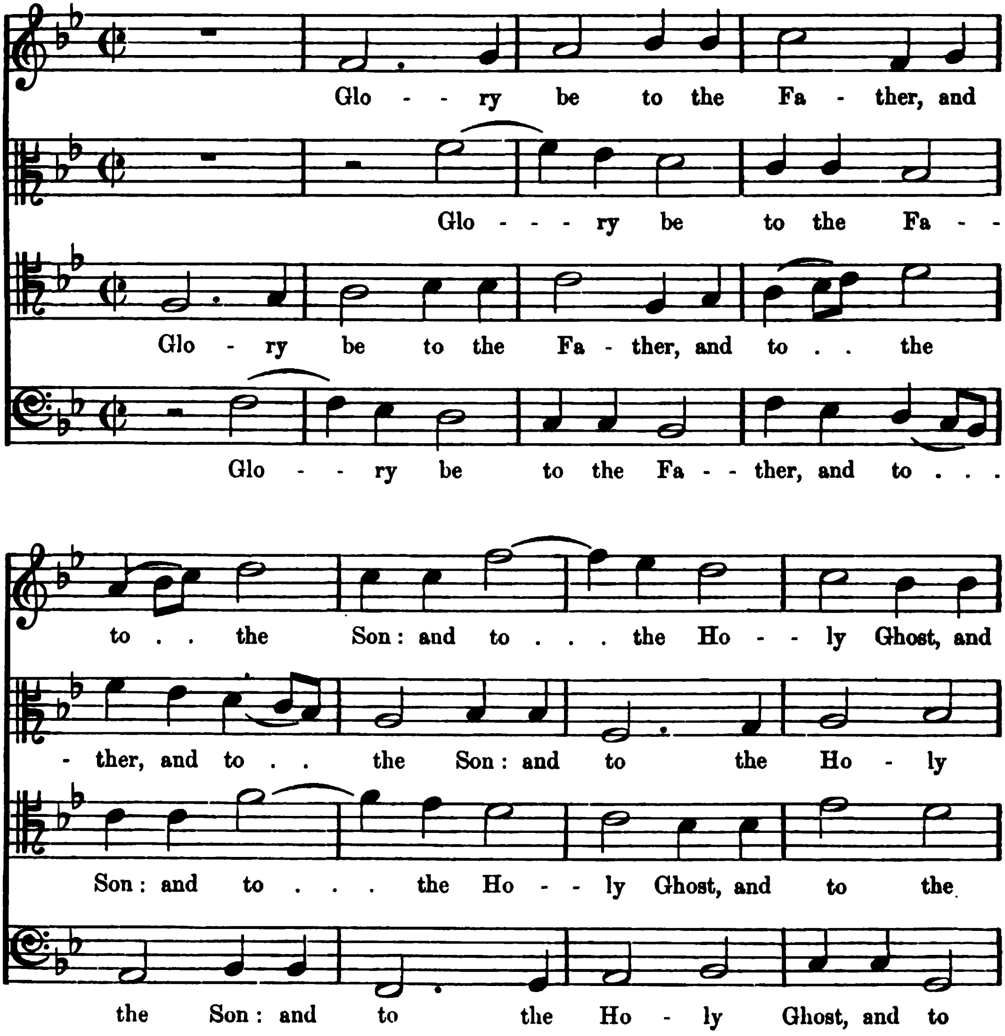
From a Mass by **Benedetto Marcello.**

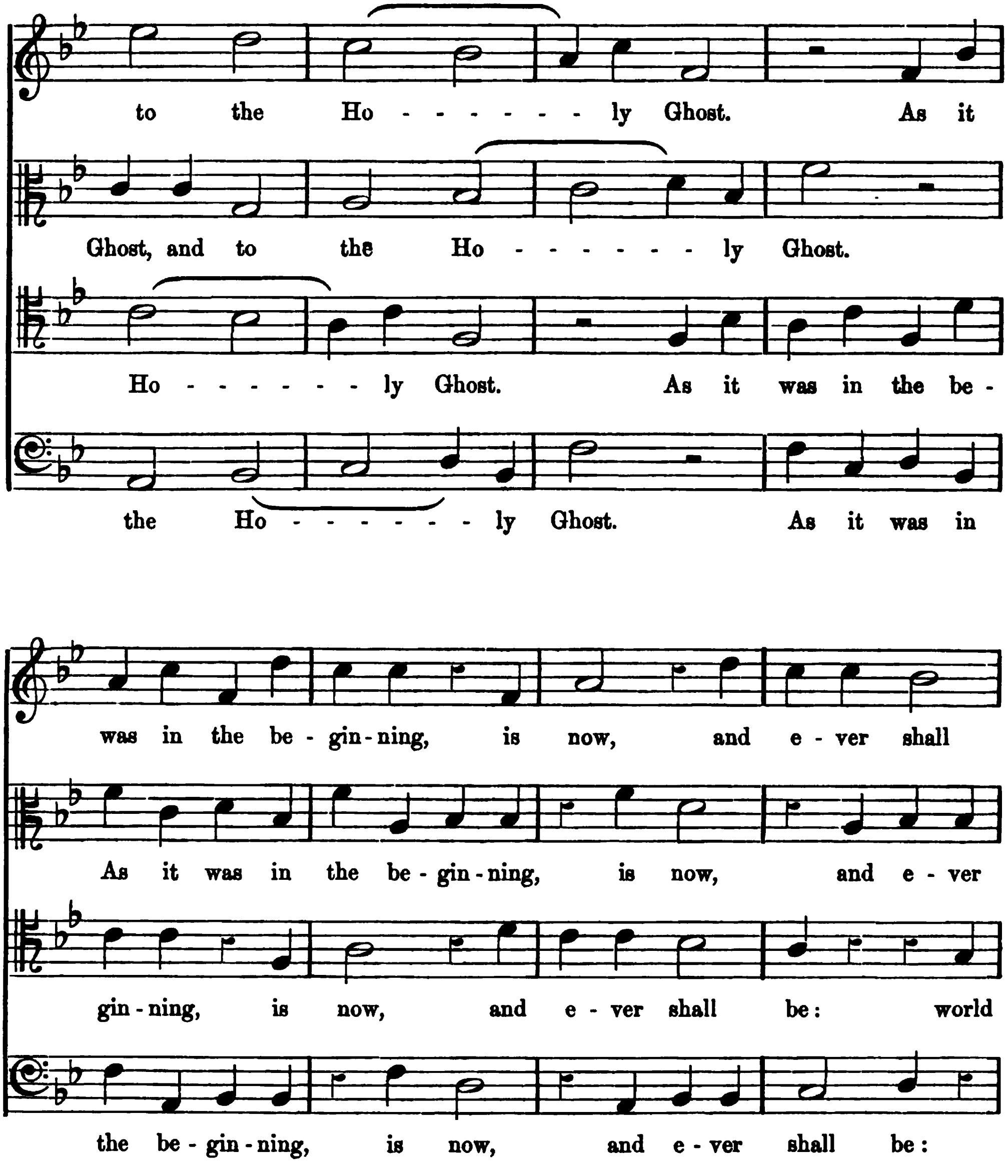

Ag -
Ag -
Mi - se - re - - - re
Mi - se - re - -
- - - - - - - - - - - - - - nus De - i, Qui tol - lis pec - ca - - -
- - - - - - - - - - - - - - - nus De - i, Qui tol - lis pec-
no - - - - - - - - - - - - - bis. Ag - -
- re no - - - - - - - - - - - - - - bis.

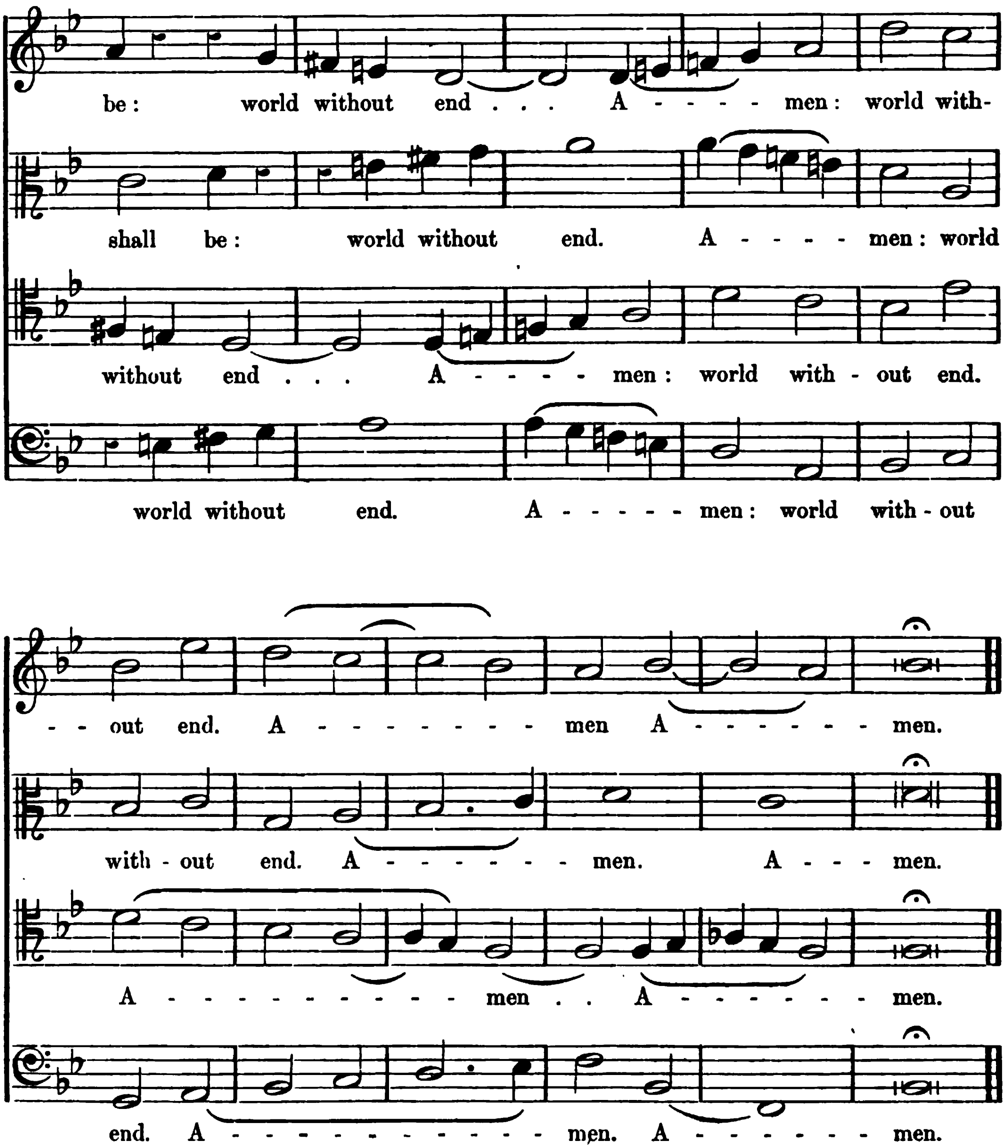

- - - - - - - - - - - - - - ta mun - - di, mi - se - re - - -
- ca - - - - - - - - - - - - - - - ta mun - - di, mi - se -
- - - - nus De - - - - - - i,
Ag - - - nus De - - - - - - - i,
- - - - - - - - - re, mi - se - re - - re no - - - bis.
- re - - - - - - - - - - - re, mi - se - re - re no - - - bis.
mi - se - re - re no - - - - - - - - - - bis.
mi - se - re - - - - re no - - - bis.

No. 7.—*Example of a Canon Four in One by Inversion.*

From Henry Purcell's "Deus Misereatur" in B flat.

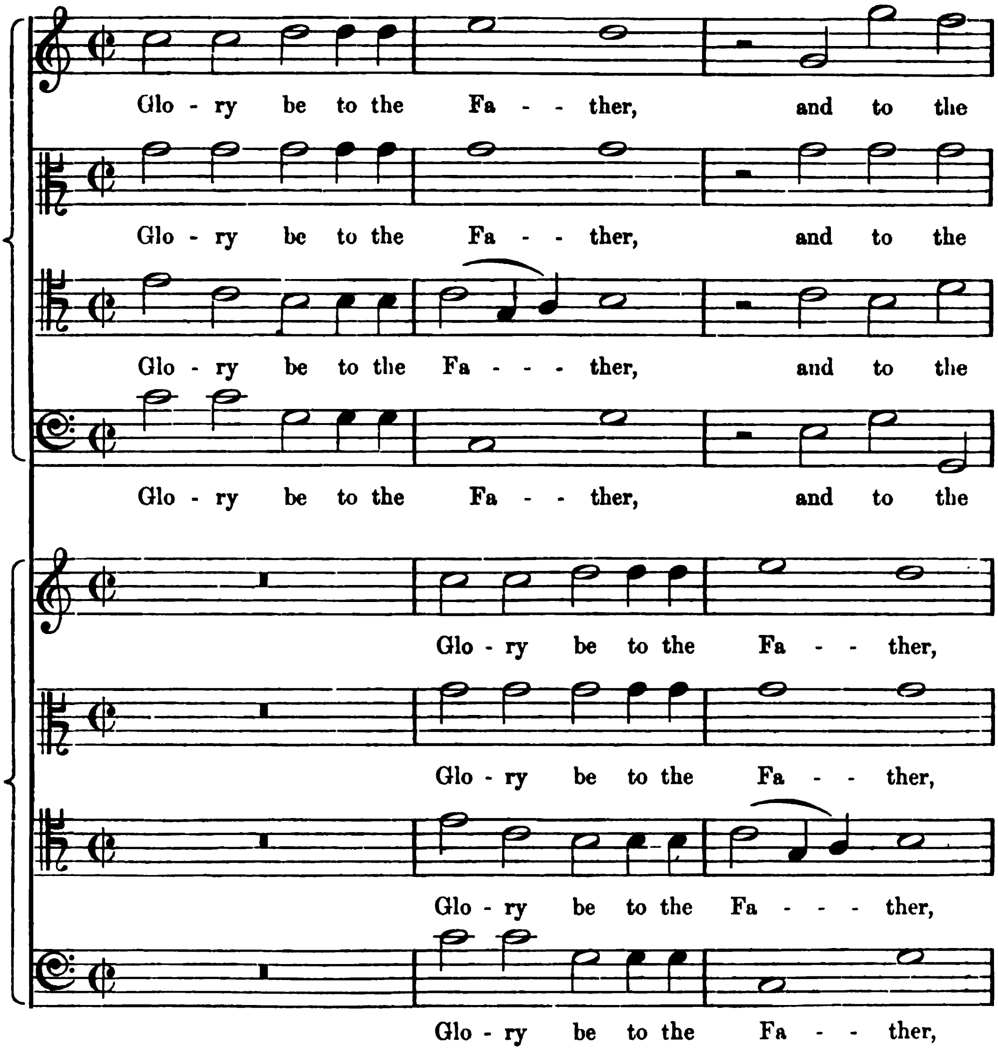

Glo - - ry be to the Fa - ther, and
Glo - - - ry be to the Fa - -
Glo - ry be to the Fa - ther, and to . . the
Glo - - ry be to the Fa - - ther, and to . . .
to . . the Son: and to . . . the Ho - - ly Ghost, and
- ther, and to . . the Son: and to the Ho - ly
Son: and to . . . the Ho - - ly Ghost, and to the
the Son: and to the Ho - ly Ghost, and to

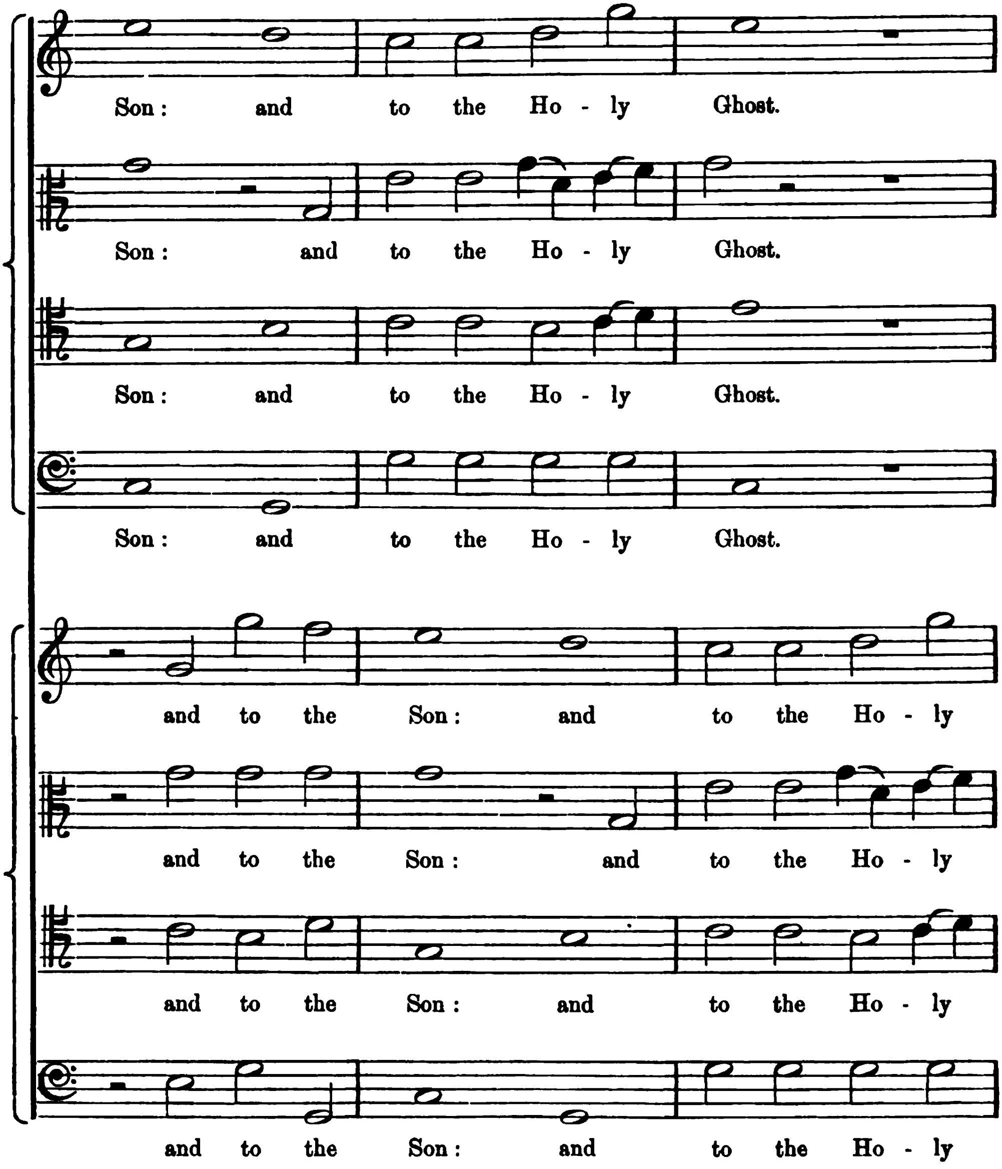

to the Ho - - - - - - - ly Ghost. As it
Ghost, and to the Ho - - - - - - - ly Ghost.
Ho - - - - - - - ly Ghost. As it was in the be -
the Ho - - - - - - - ly Ghost. As it was in
was in the be - gin - ning, is now, and e - ver shall
As it was in the be - gin - ning, is now, and e - ver
gin - ning, is now, and e - ver shall be: world
the be - gin - ning, is now, and e - ver shall be:

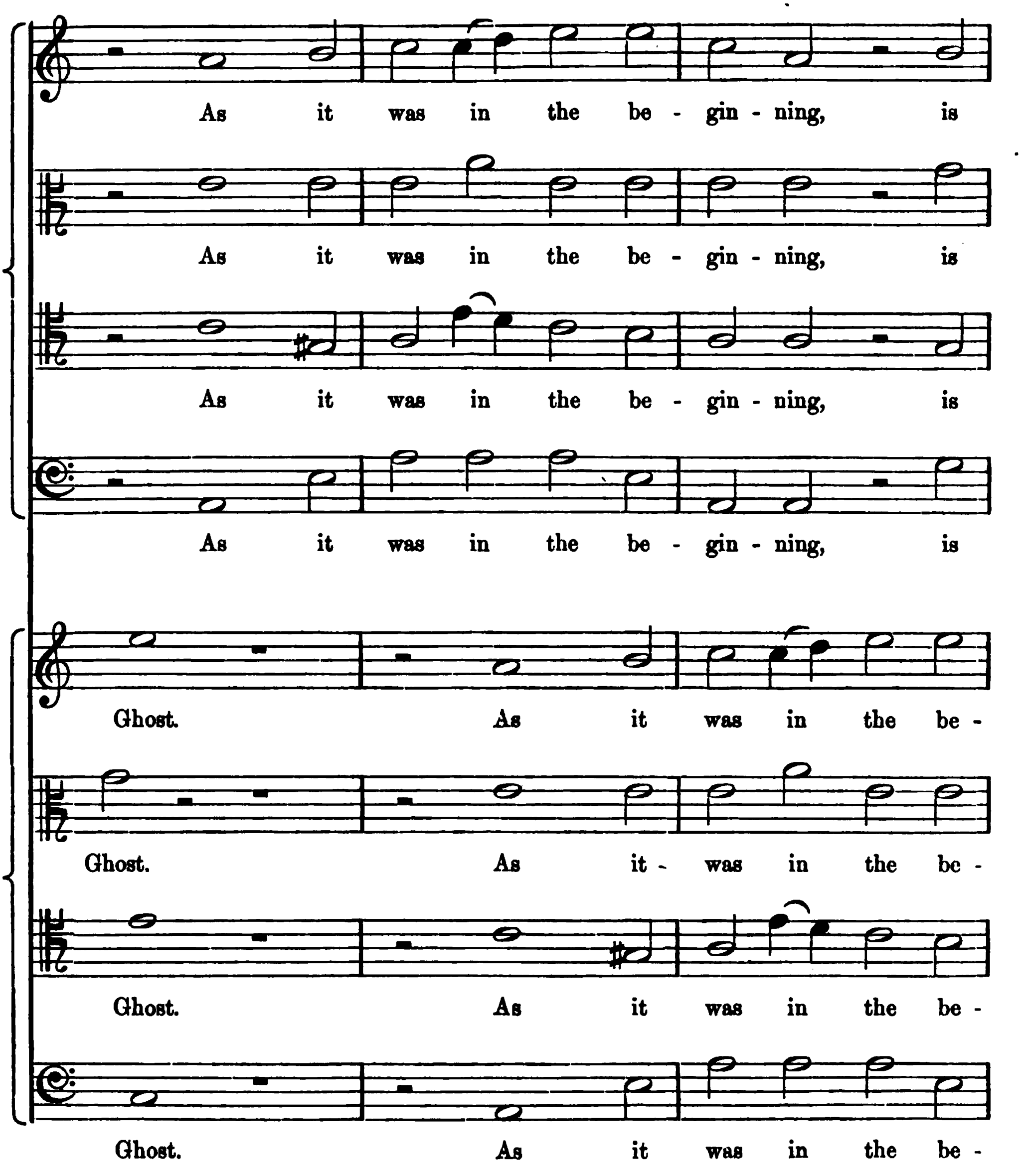

be : world without end . . . A - - - - men : world with-
shall be : world without end. A - - - - men : world
without end . . . A - - - - men : world with - out end.
world without end. A - - - - - men : world with - out
- - out end. A - - - - - - - - men A - - - - - - - men.
with - out end. A - - - - - - - men. A - - - men.
A - - - - - - - - - - men . . A - - - - - - - men.
end. A - - - - - - - - - - - - - men. A - - - - - - - men.

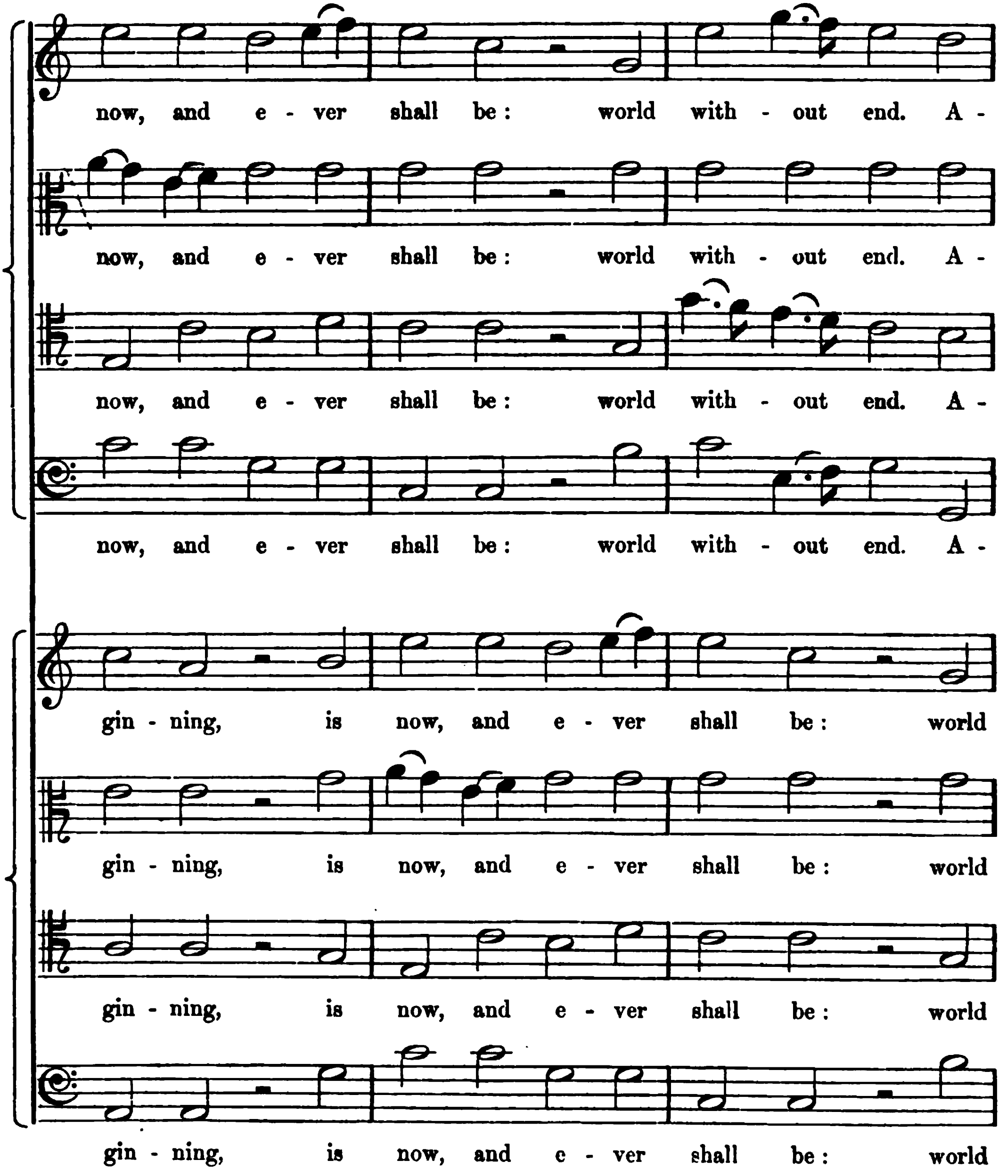
No. 8.—*Example of a Canon Eight in Four, at the unison, for Two Choirs.*

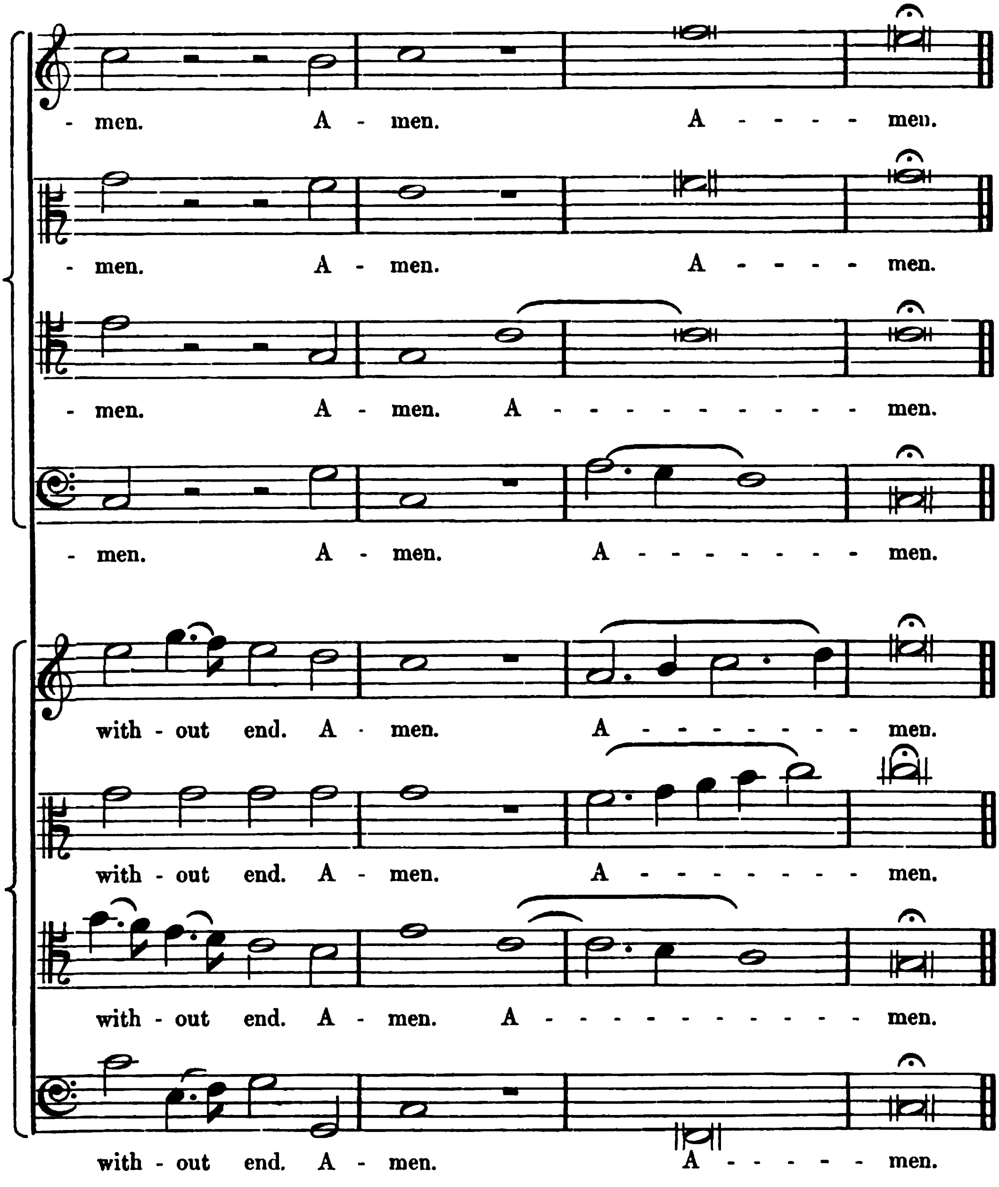
From a Cathedral Service by F. A. G. O.


Glo - ry be to the Fa - - ther, and to the
Glo - ry be to the Fa - - ther, and to the
Glo - ry be to the Fa - - - ther, and to the
Glo - ry be to the Fa - - ther, and to the
Glo - ry be to the Fa - - ther,
Glo - ry be to the Fa - - ther,
Glo - ry be to the Fa - - - ther,
Glo - ry be to the Fa - - ther,


Son : and to the Ho - ly Ghost.
Son : and to the Ho - ly Ghost.
Son : and to the Ho - ly Ghost.
Son : and to the Ho - ly Ghost.
and to the Son : and to the Ho - ly
and to the Son : and to the Ho - ly
and to the Son : and to the Ho - ly
and to the Son : and to the Ho - ly

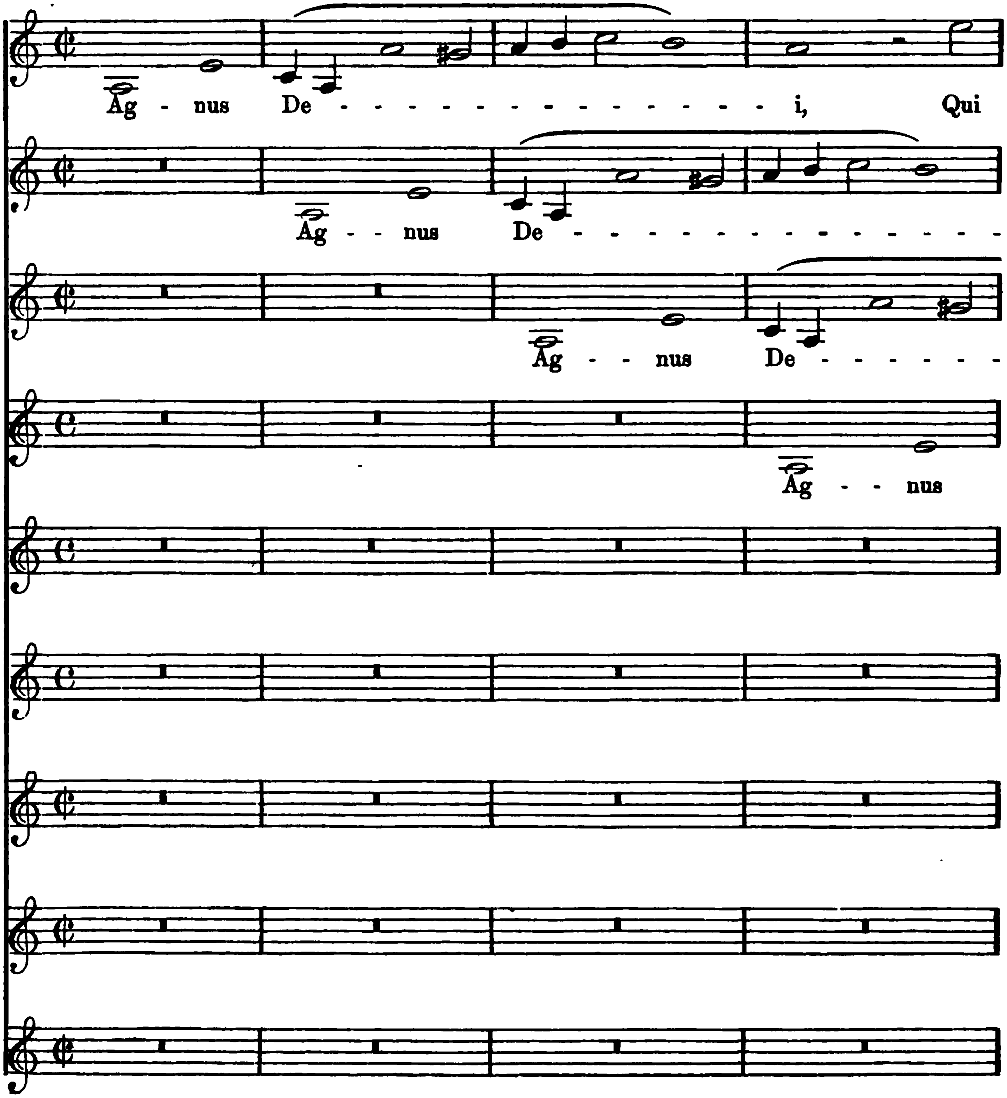

As it was in the be - gin - ning, is
As it was in the be - gin - ning, is
As it was in the be - gin - ning, is
As it was in the be - gin - ning, is
Ghost. As it was in the be -
Ghost. As it - was in the be -
Ghost. As it was in the be -
Ghost. As it was in the be -

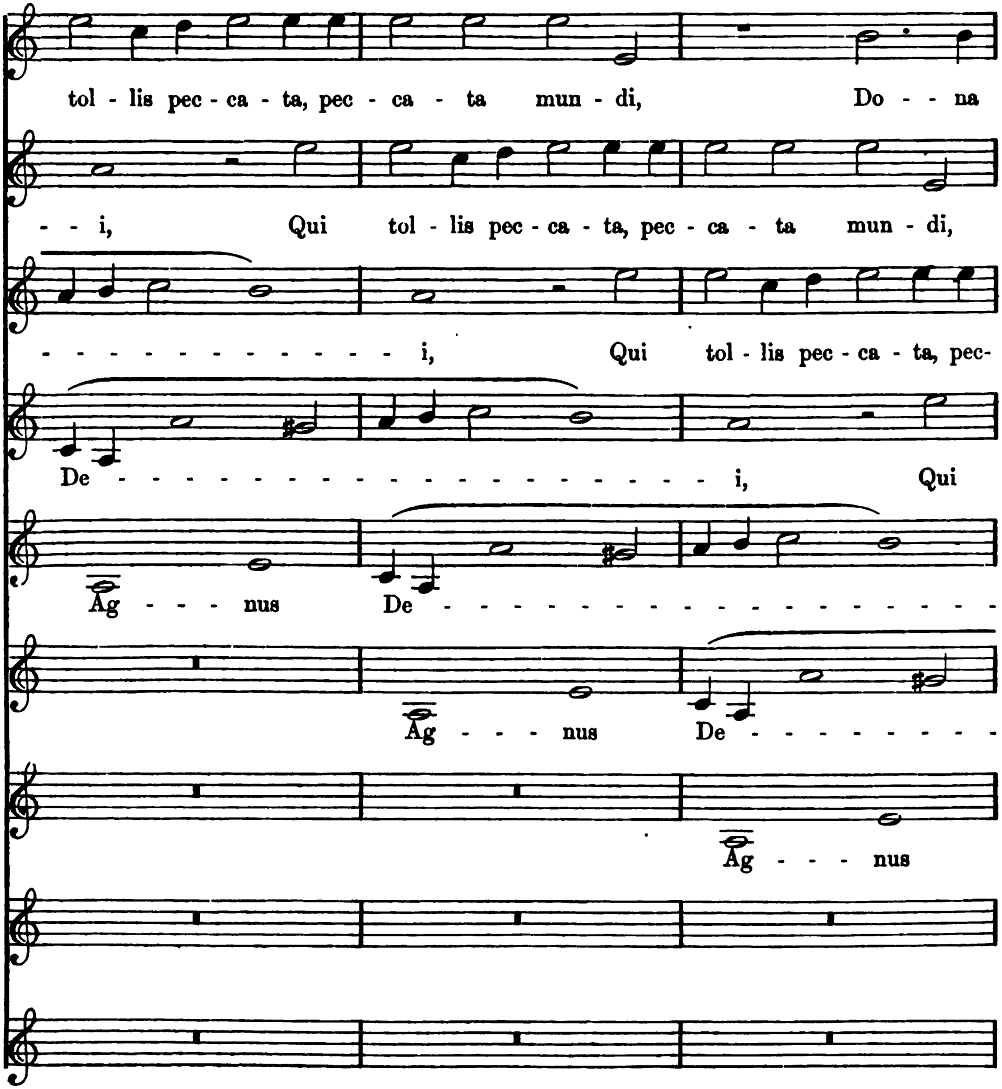

now, and e - ver shall be: world with - out end. A -
now, and e - ver shall be: world with - out end. A -
now, and e - ver shall be: world with - out end. A -
now, and e - ver shall be: world with - out end. A -
gin - ning, is now, and e - ver shall be: world
gin - ning, is now, and e - ver shall be: world
gin - ning, is now, and e - ver shall be: world
gin - ning, is now, and e - ver shall be: world

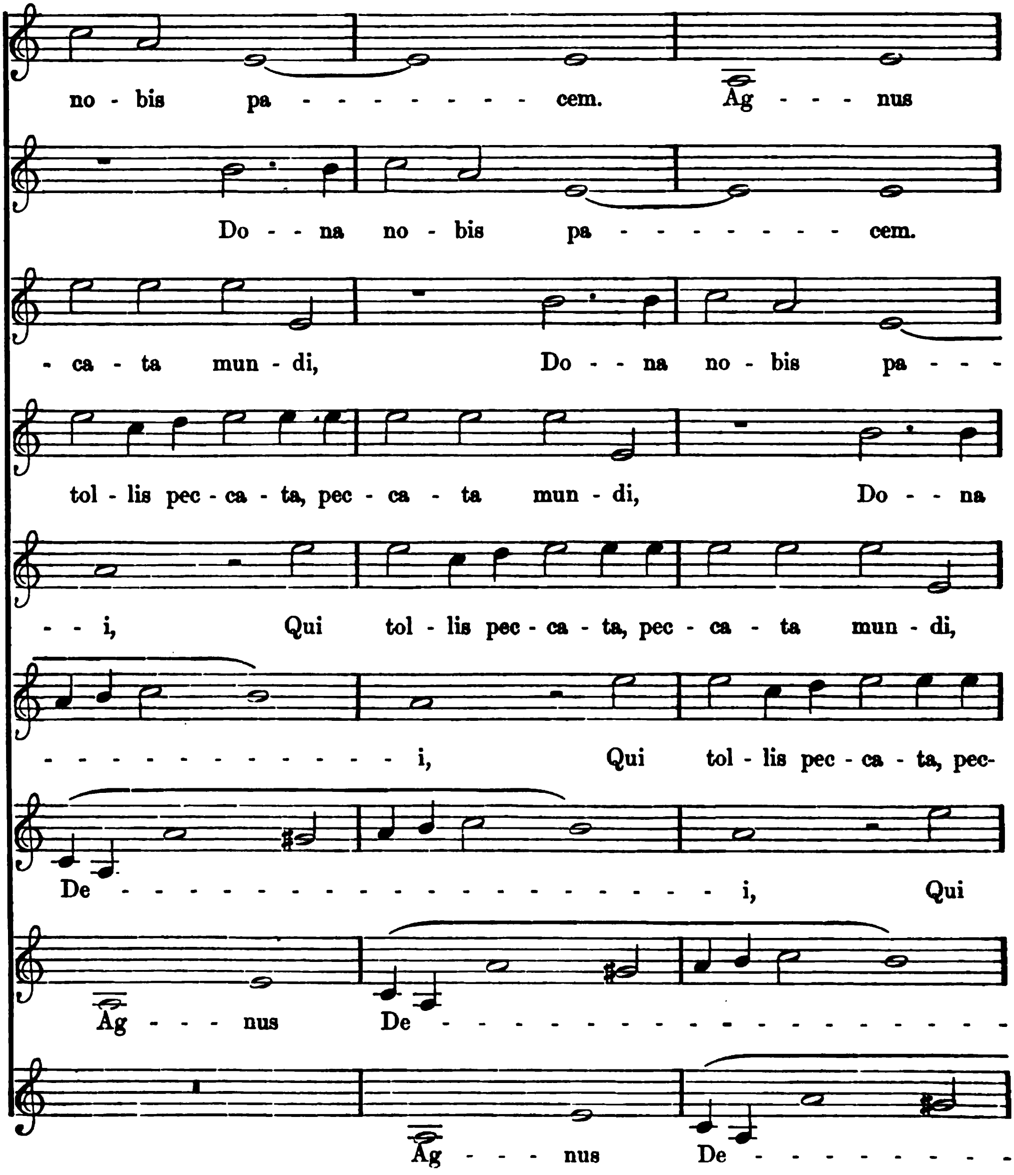

- men. A - men. A - - - - men.
- men. A - men. A - - - - men.
- men. A - men. A - - - - - - - - - - - - men.
- men. A - men. A - - - - - - - - men.
with - out end. A - men. A - - - - - - - - men.
with - out end. A - men. A - - - - - - - - men.
with - out end. A - men. A - - - - - - - - - - - - men.
with - out end. A - men. A - - - - - - men.

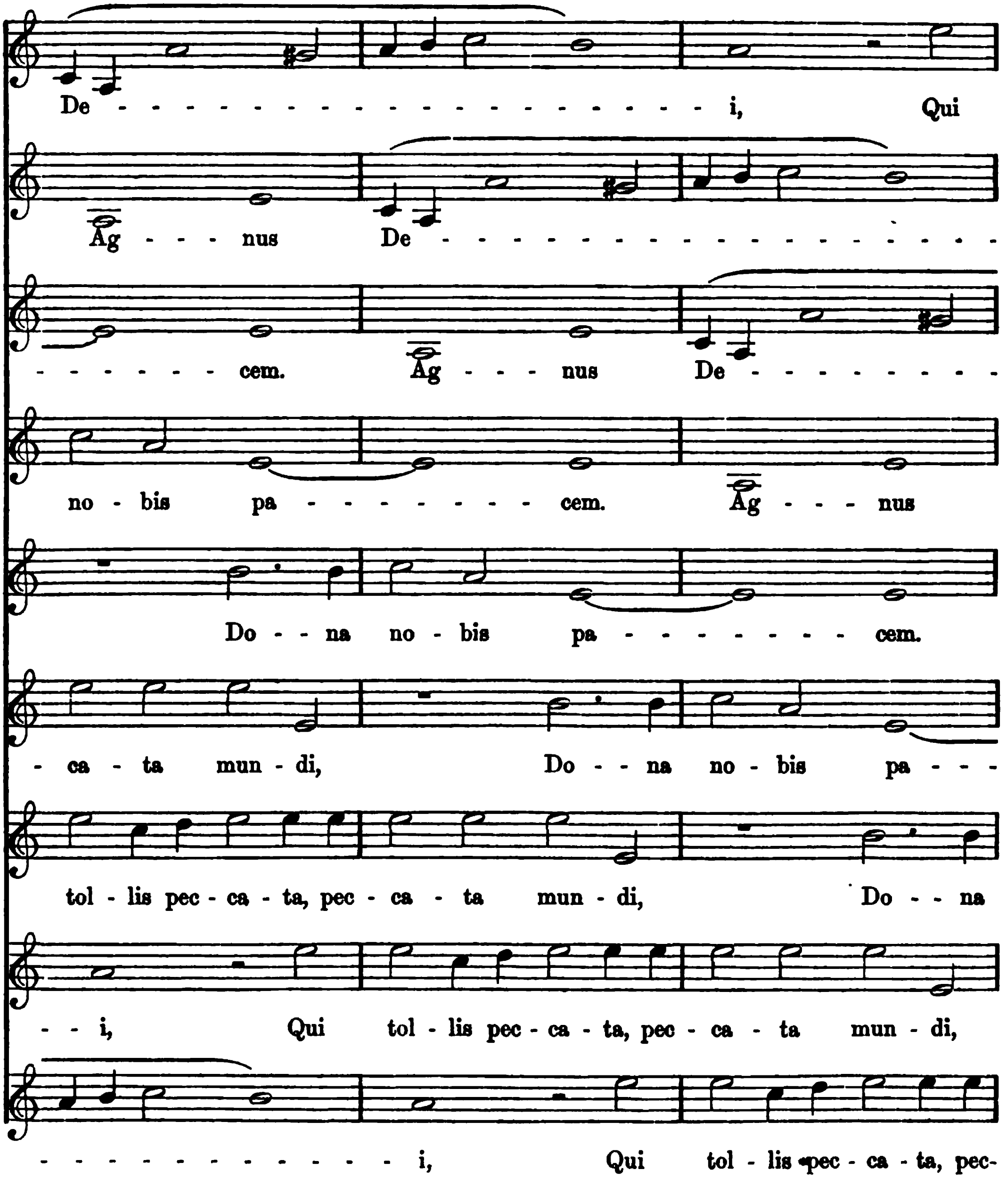
No. 9.—*Example of a Canon Nine in One, at the unison.*

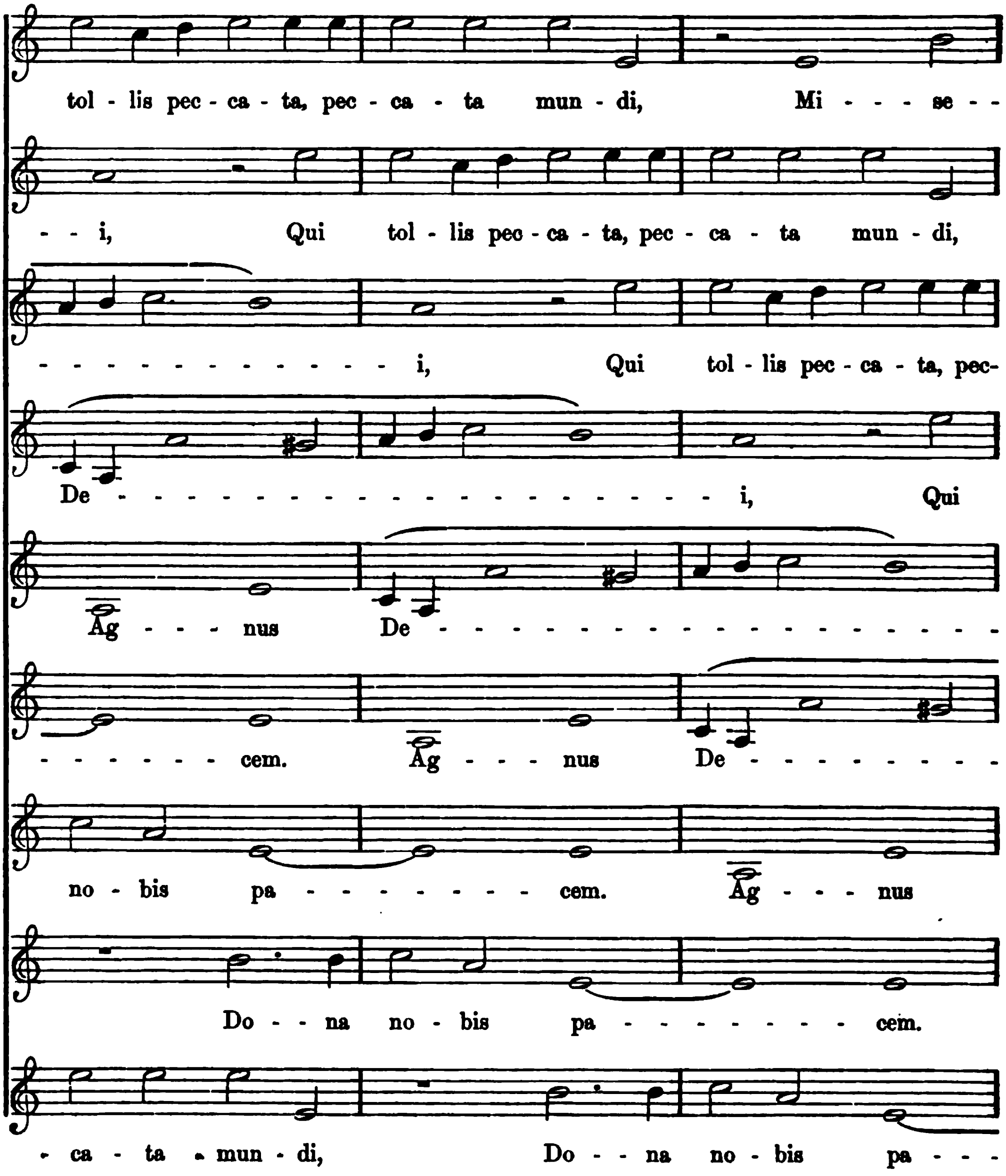
By **John Travers.**

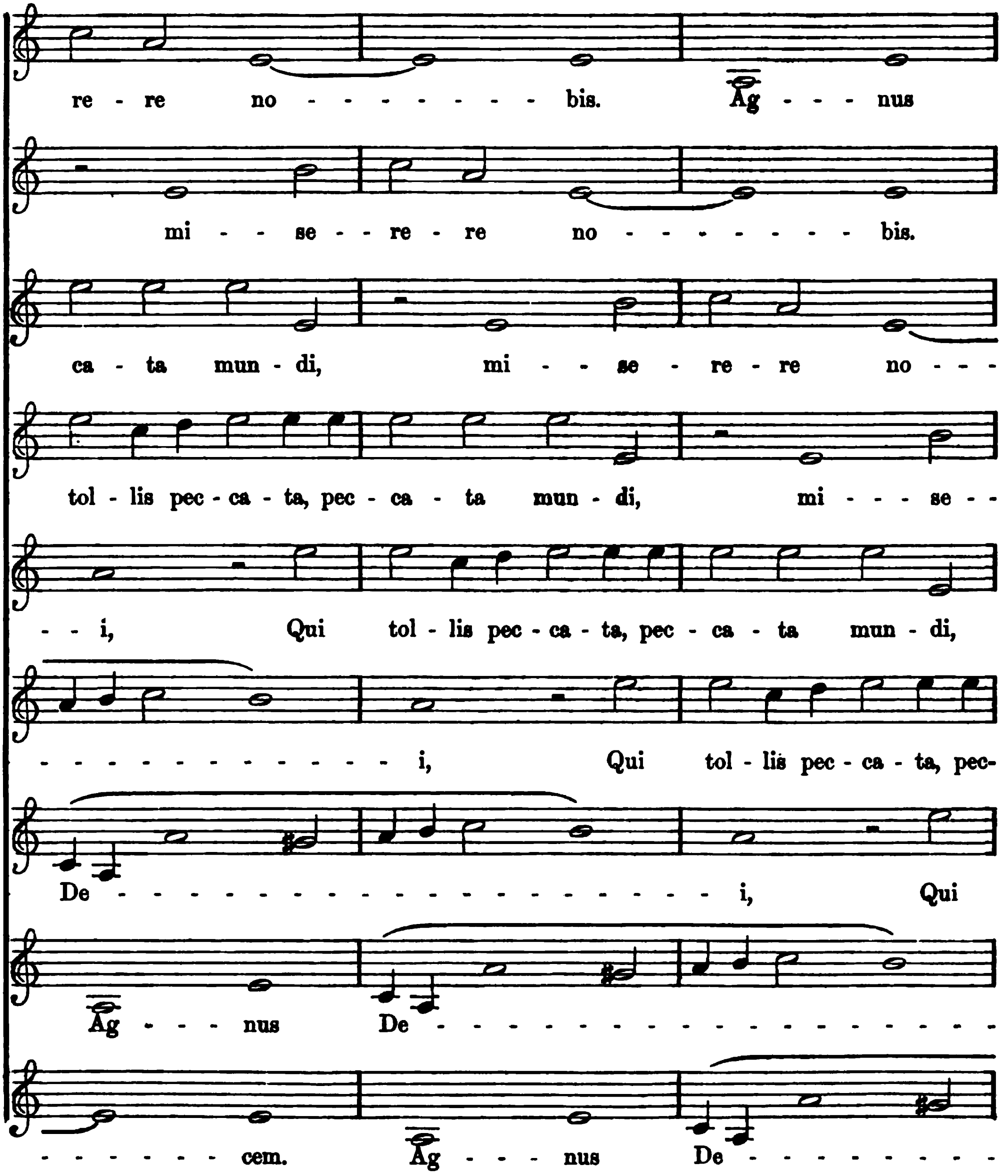

Ag - nus De - - - - - - - - - - - - - - - i, Qui
Ag - - nus De - - - - - - - - - - - - - - -
Ag - - nus De - - - - - - -
Ag - - nus

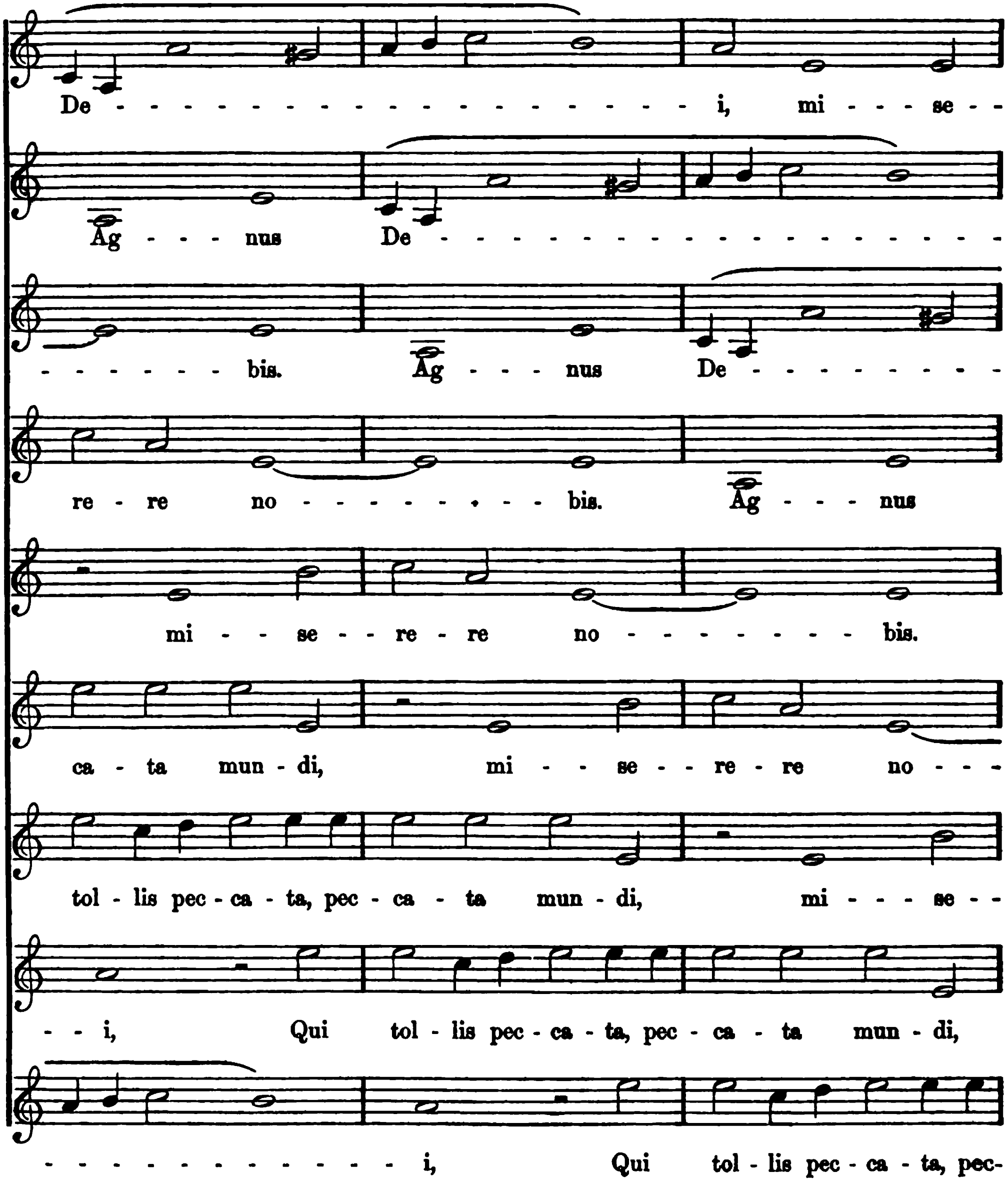

tol - lis pec - ca - ta, pec - ca - ta mun - di, Do - - na
- - i, Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,
- - - - - - - - - - - - - i, Qui tol - lis pec - ca - ta, pec-
De - i, Qui
Ag - - - nus De - - - - - - - - - - - - - - - - -
Ag - - - nus De - - - - - - - - -
Ag - - - nus

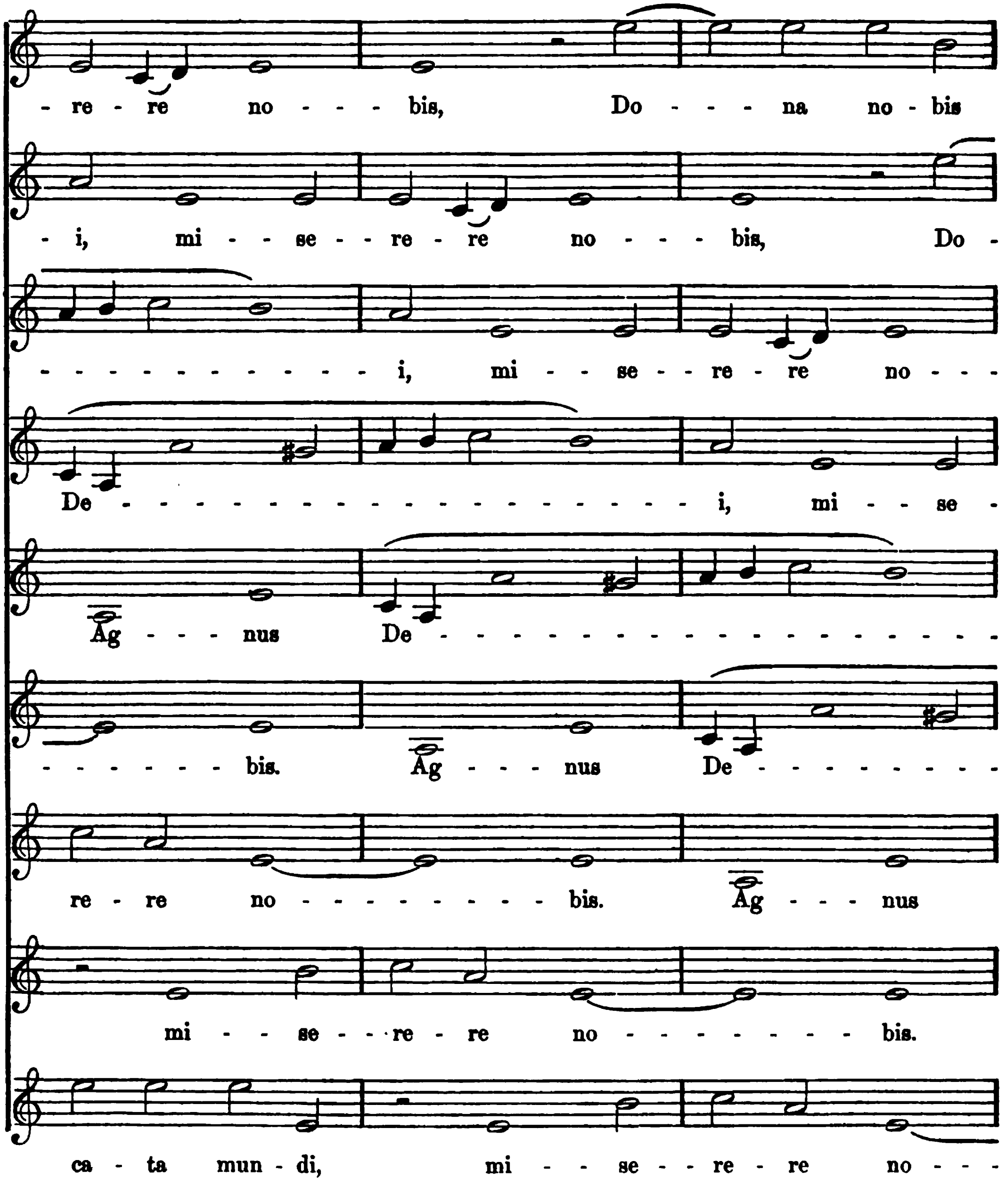

no - bis pa - - - - - - - - - cem. Ag - - - nus
Do - - na no - bis pa - - - - - - - - - cem.
- ca - ta mun - di, Do - - na no - bis pa - - -
tol - lis pec - ca - ta, pec - ca - ta mun - di, Do - - na
- - i, Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,
- - - - - - - - - - - - - - i, Qui tol - lis pec - ca - ta, pec-
De - i, Qui
Ag - - - nus De - - - - - - - - - - - - - - - - - -
Ag - - - nus De - - - - - - - - - -

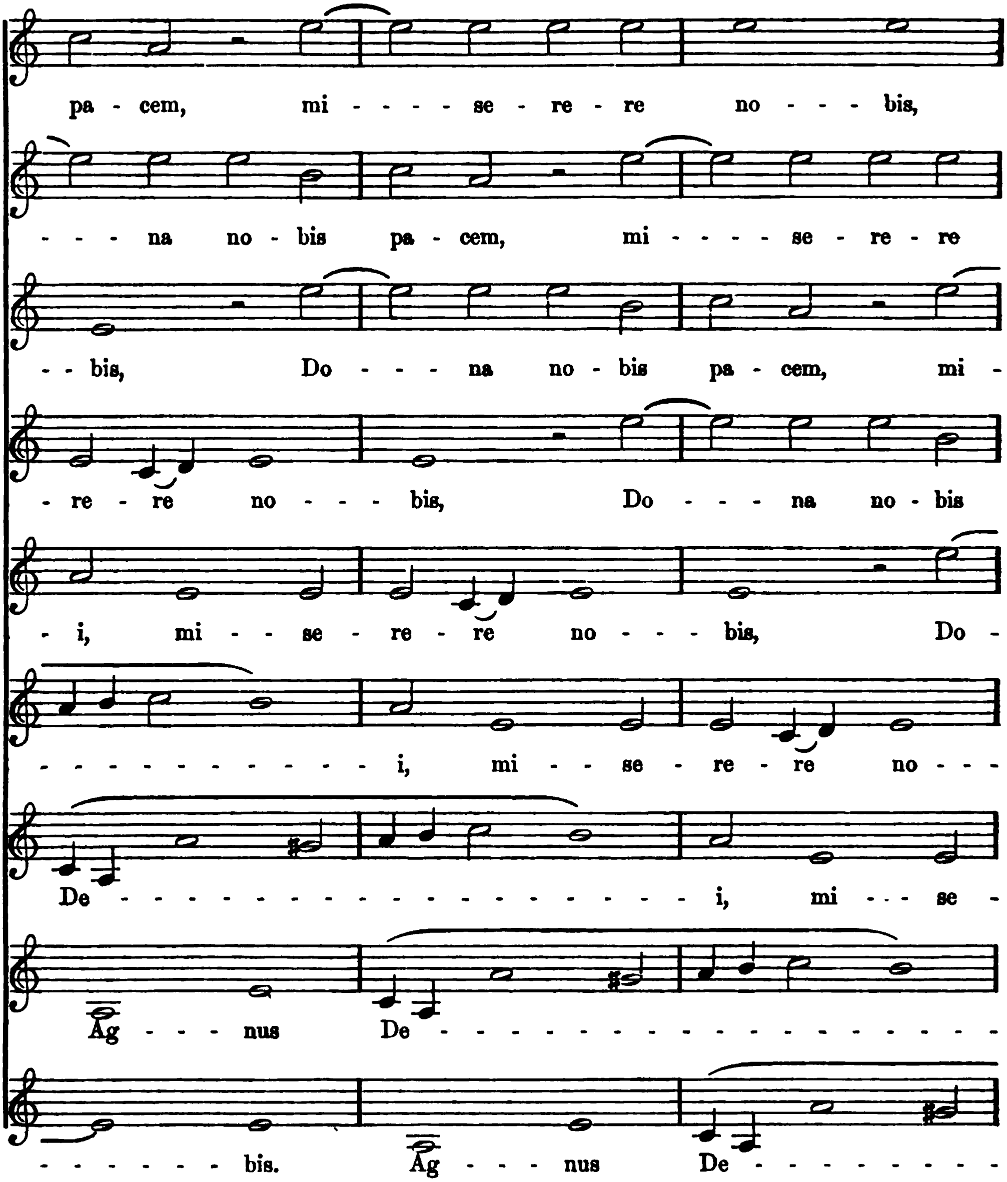

De - - - - - - - - - - - - - - - - - - - i, Qui
Ag - - - nus De - - - - - - - - - - - - - - - - -
- - - - - - - cem. Ag - - - nus De - - - - - - - - - -
no - bis pa - - - - - - - - - - cem. Ag - - - nus
Do - - na no - bis pa - - - - - - - - - cem.
- ca - ta mun - di, Do - - na no - bis pa - - -
tol - lis pec - ca - ta, pec - ca - ta mun - di, Do - - na
- - i, Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,
- - - - - - - - - - - - - i, Qui tol - lis pec - ca - ta, pec-

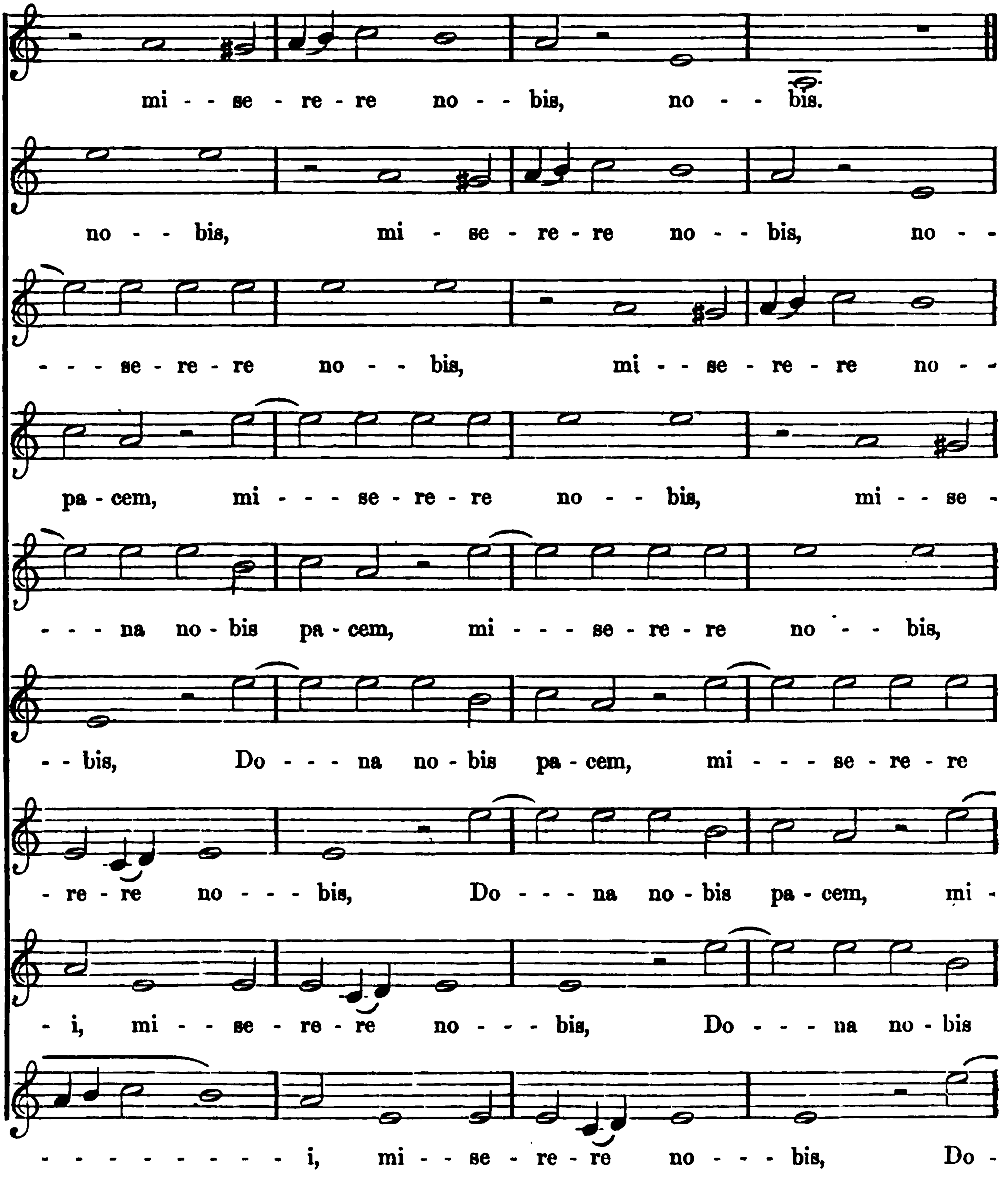

tol - lis pec - ca - ta, pec - ca - ta mun - di, Mi - - - - se - -
- - i, Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,
- - - - - - - - - - - - - - i, Qui tol - lis pec - ca - ta, pec-
De - - - - - - - - - - - - - - - - - - - i, Qui
Ag - - - - nus De - - - - - - - - - - - - - - - - - -
- - - - - - - cem. Ag - - - - nus De - - - - - - - - - -
no - bis pa - - - - - - - - - - cem. Ag - - - - nus
Do - - na no - bis pa - - - - - - - - - cem.
- ca - ta - mun - di, Do - - na no - bis pa - - -

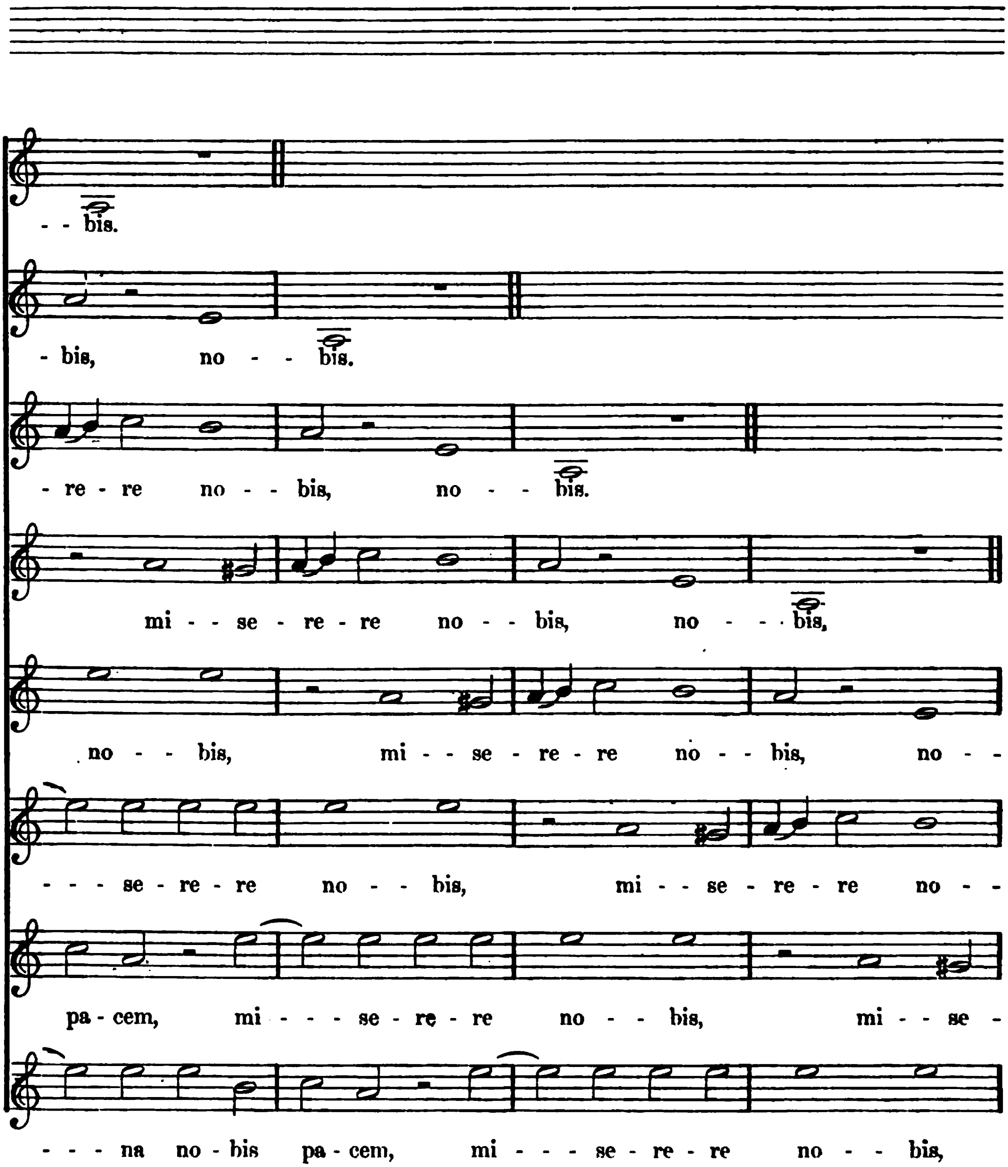

re - re no - - - - - - - - - bis. Ag - - - nus
mi - - - se - - - re - re no - - - - - - - - - bis.
ca - ta mun - di, mi - - - se - re - re no - - -
tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - - - se - -
- - i, Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,
- - - - - - - - - - - - - i, Qui tol - lis pec - ca - ta, pec-
De - - - - - - - - - - - - - - - - - - i, Qui
Ag - - - nus De - - - - - - - - - - - - - - - - - -
- - - - - - - cem. Ag - - - nus De - - - - - - - - - -

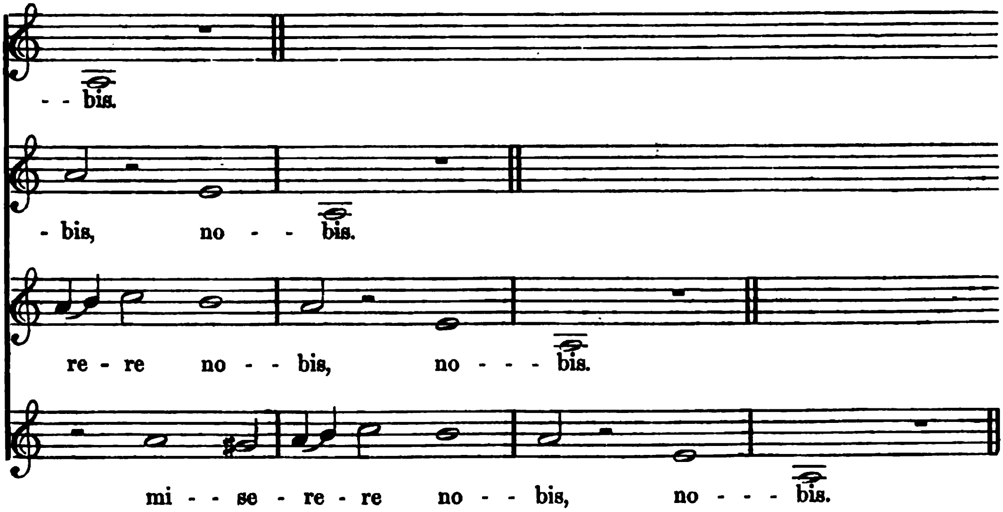

De - i, mi - - - se - -
Ag - - - nus De - - - - - - - - - - - - - - - - - -
- - - - - - - bis. Ag - - - nus De - - - - - - - - - -
re - re no - - - - - - - - - - - bis. Ag - - - nus
mi - - - se - - re - re no - - - - - - - - - bis.
ca - ta mun - di, mi - - - se - - re - re no - - -
tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - - - se - -
- - i, Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,
- - - - - - - - - - - - - - i, Qui tol - lis pec - ca - ta, pec-


- re - re no - - - bis, Do - - - na no - bis
- i, mi - - se - - re - re no - - - bis, Do -
- - - - - - - - - - - - i, mi - - se - - re - re no - - -
De - i, mi - - se -
Ag - - - nus De -
- - - - - - - bis. Ag - - - nus De - - - - - - - - - - -
re - re no - - - - - - - - - - bis. Ag - - - nus
mi - - se - - re - re no - - - - - - - - bis.
ca - ta mun - di, mi - - se - - re - re no - - -


pa - cem, mi - - - - se - re - re no - - - bis,
- - - na no - bis pa - cem, mi - - - - se - re - re
- - bis, Do - - - na no - bis pa - cem, mi -
- re - re no - - - bis, Do - - - na no - bis
- i, mi - - se - re - re no - - - bis, Do -
- - - - - - - - - - - i, mi - - se - re - re no - - -
De - - - - - - - - - - - - - - - - - - i, mi - - - se -
Ag - - - nus De - - - - - - - - - - - - - - - - - -
- - - - - - - bis. Ag - - - nus De - - - - - - - - - -

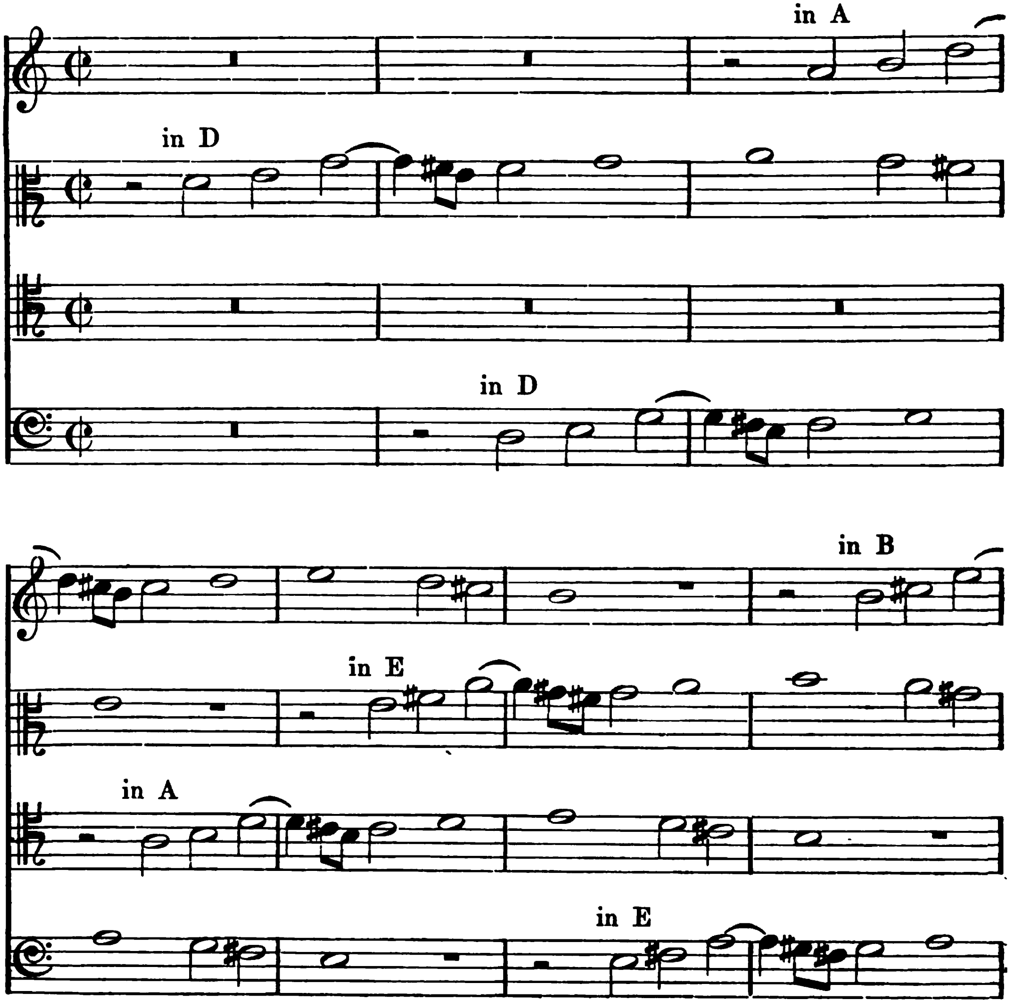

mi - - se - re - re no - - bis, no - - bis.
no - - bis, mi - se - re - re no - - bis, no - -
- - - se - re - re no - - bis, mi - - se - re - re no - -
pa - cem, mi - - - se - re - re no - - bis, mi - - se -
- - - na no - bis pa - cem, mi - - - se - re - re no - - bis,
- - bis, Do - - - na no - bis pa - cem, mi - - - se - re - re
- re - re no - - - bis, Do - - - na no - bis pa - cem, mi -
- i, mi - - se - re - re no - - - bis, Do - - - na no - bis
- - - - - - - - - i, mi - - se - re - re no - - - bis, Do -

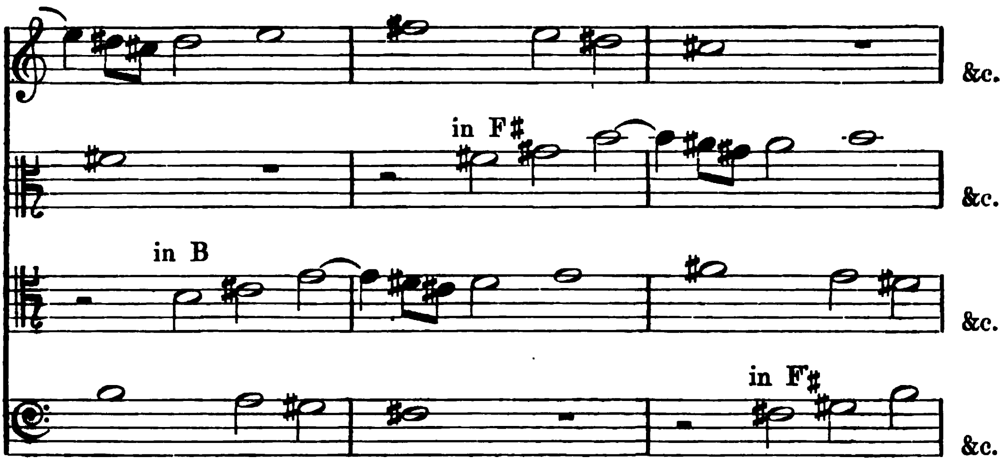

- - bis.
- bis, no - - bis.
- re - re no - - bis, no - - bis.
mi - - se - re - re no - - bis, no - - - bis,
no - - bis, mi - - se - re - re no - - bis, no - -
- - - se - re - re no - - bis, mi - - se - re - re no - -
pa - cem, mi - - - se - re - re no - - bis, mi - - se -
- - - na no - bis pa - cem, mi - - - se - re - re no - - bis,


- - bis.
- bis, no - - bis.
re - re no - - bis, no - - - bis.
mi - - se - re - re no - - bis, no - - - bis.

No. 10.—*Example of an Infinite Canon, which ascends a tone in pitch at each return.*

By Giambattista Martini.

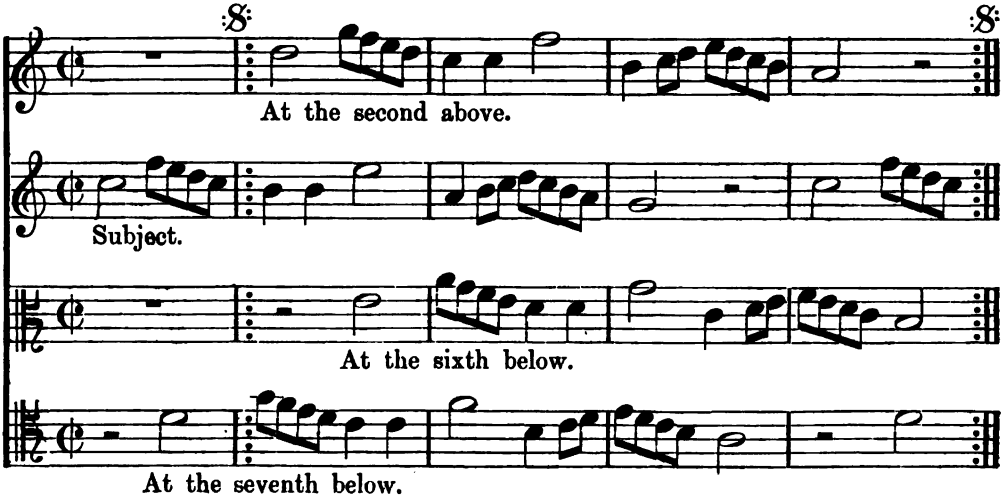




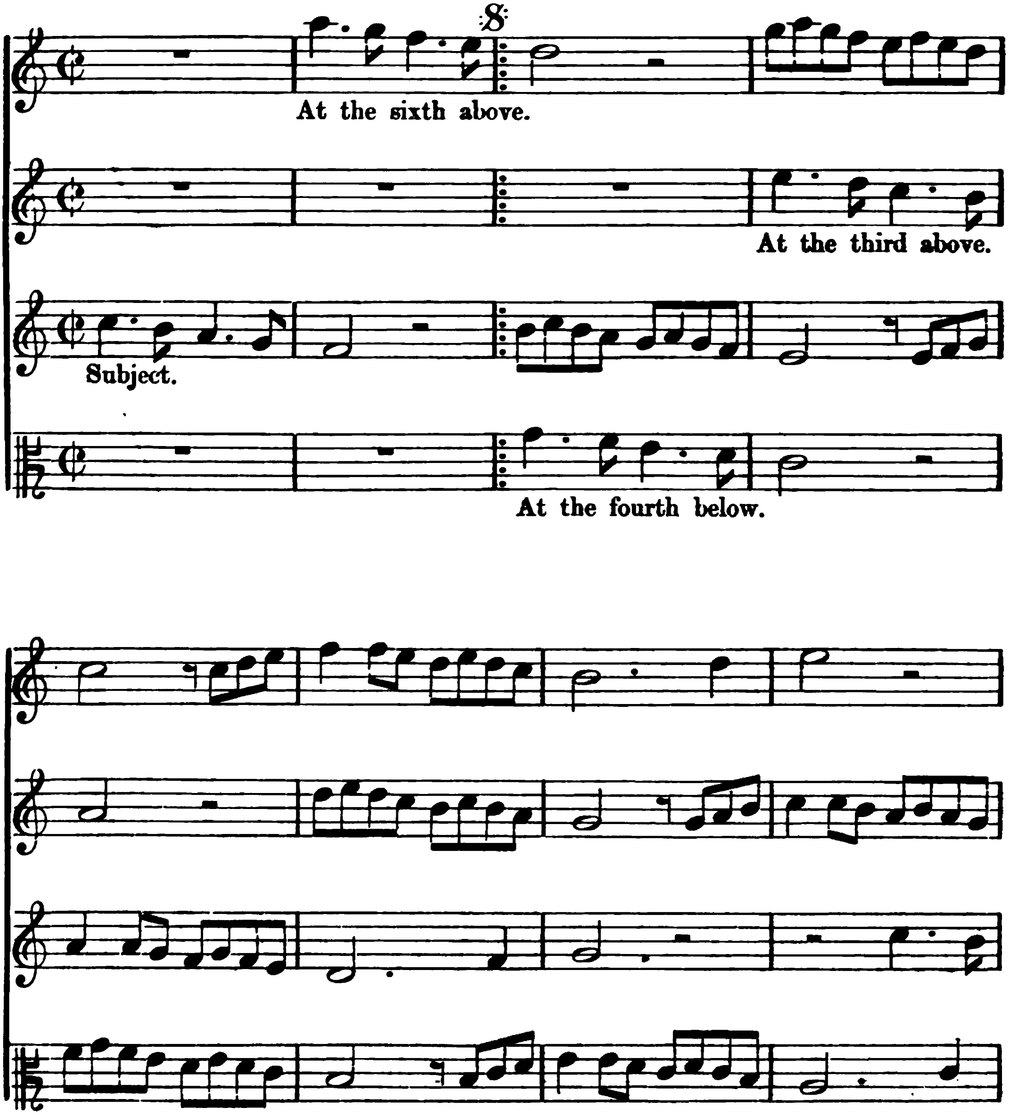
No. 11.—*Examples of Infinite Canons at various intervals.*

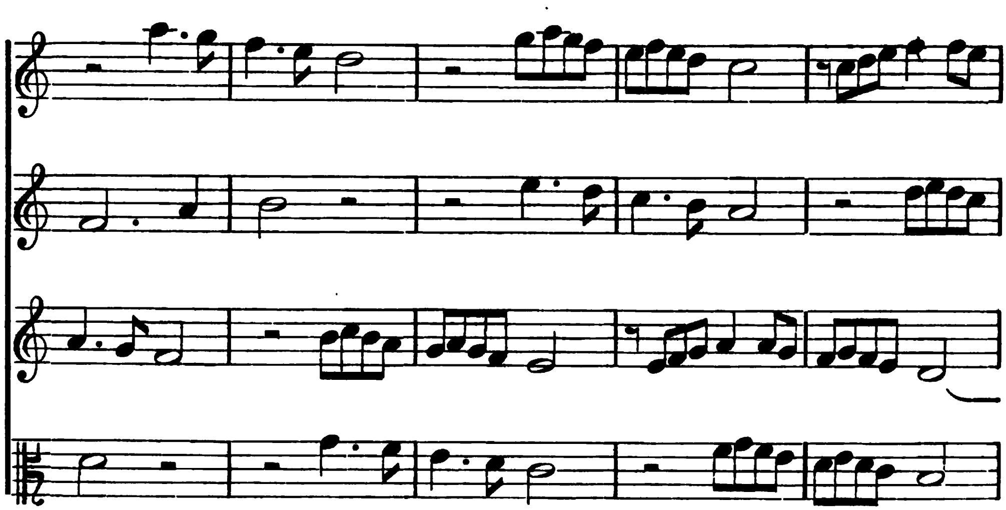
From A. André's "Lehrbuch der Tonsetzkunst."

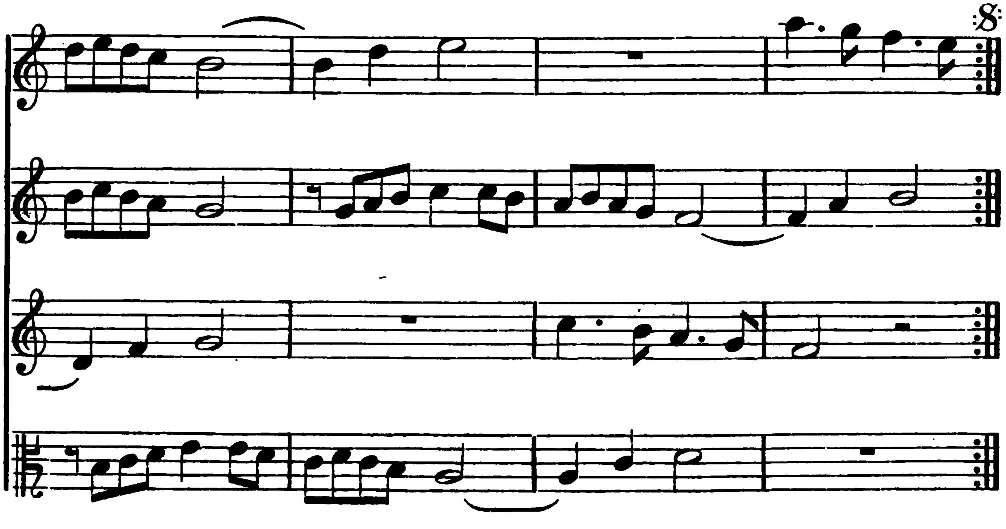
No. I.



No. II. **From the same.**

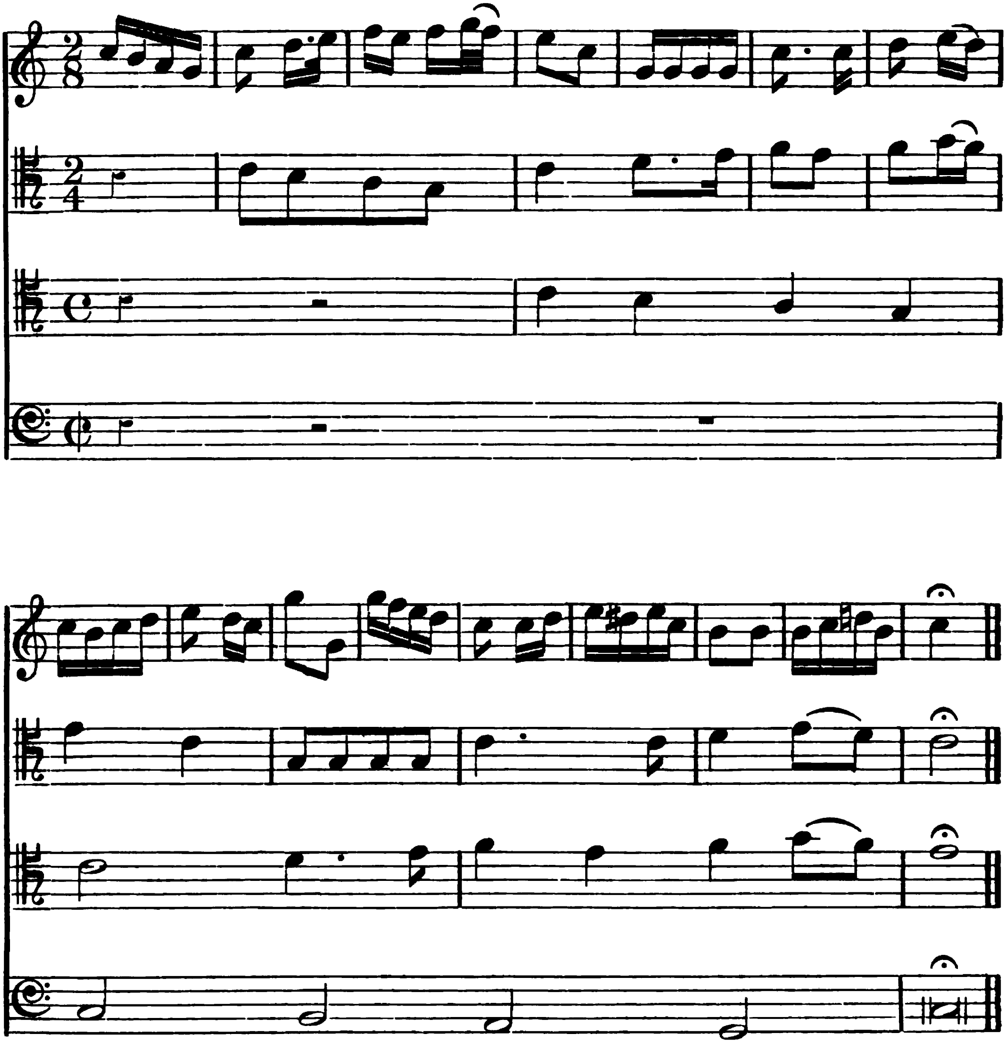






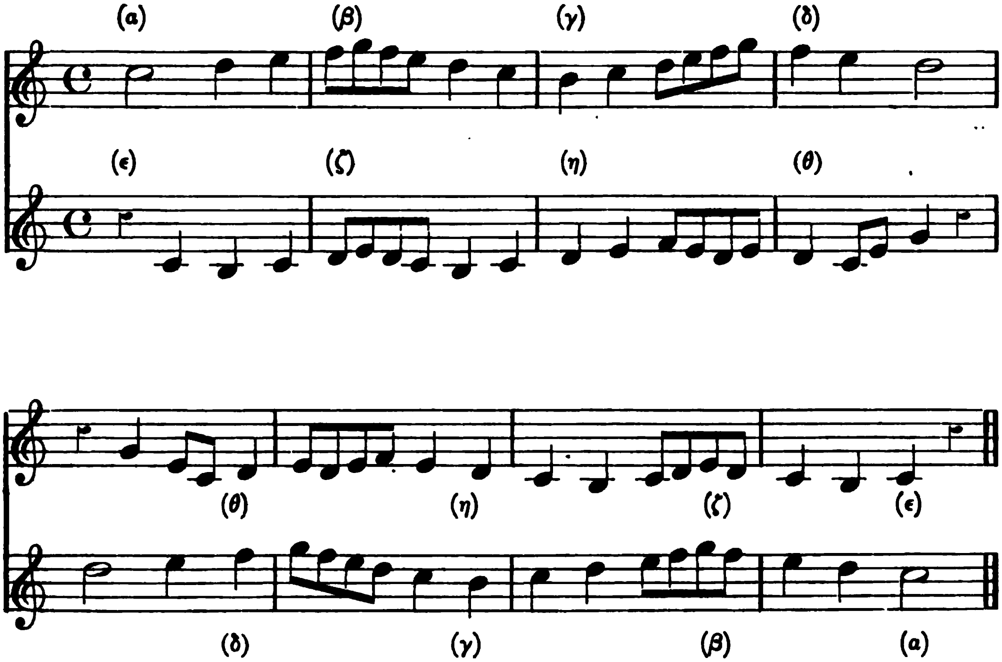
No. 12.—*Example of a Canon by Triple Augmentation.*

From the same.



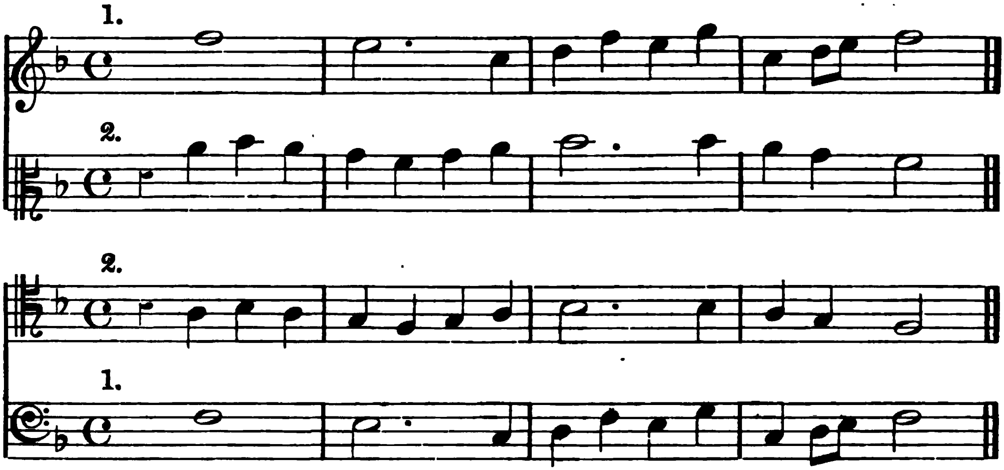
No. 13.—*Example of a Canon by Retrogression, or "Canon Cancrizans."*

From the same.

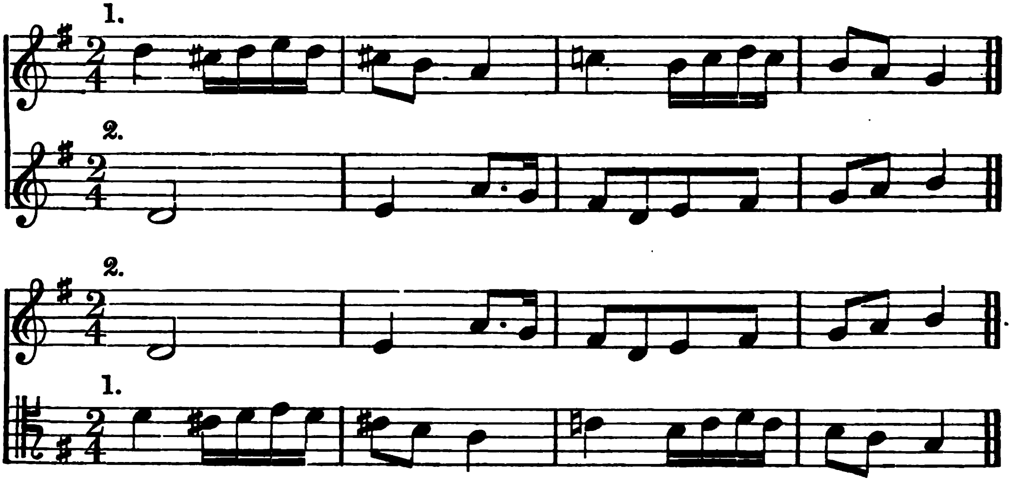


No. 14.—*Examples of subjects in double, triple, quadruple, and manifold Counterpoint.*

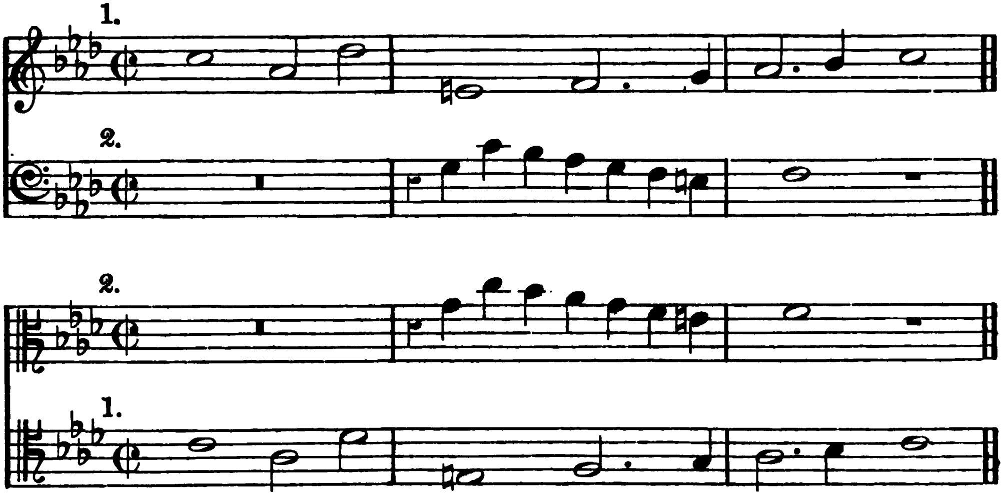
No. I.—At the octave. F. A. G. O.



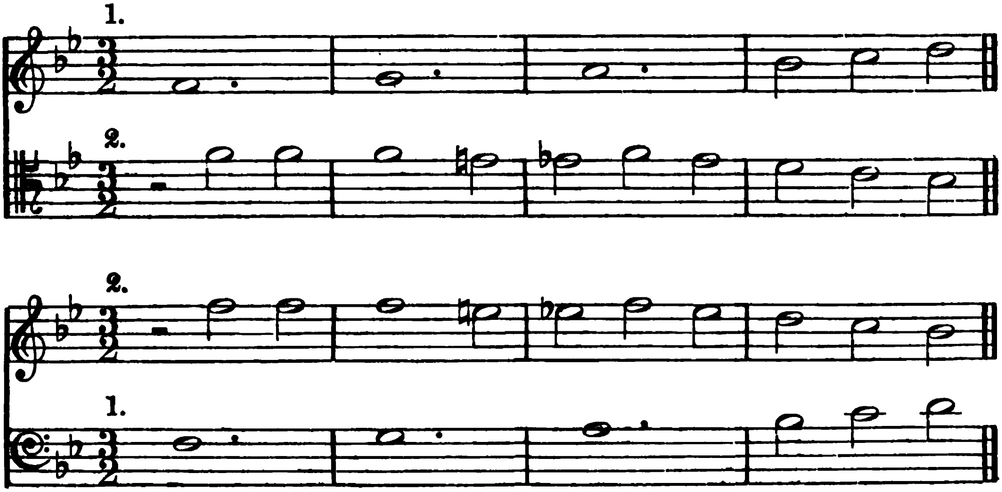
No. II.—At the octave. F. A. G. O.



No. III.—At the octave. **Handel.**

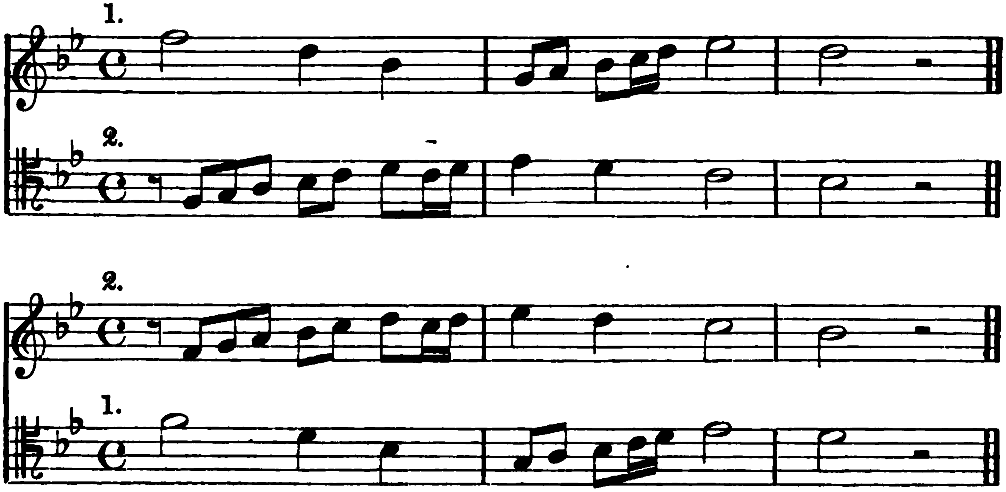


No. IV.—At the octave. **F. A. G. O.**



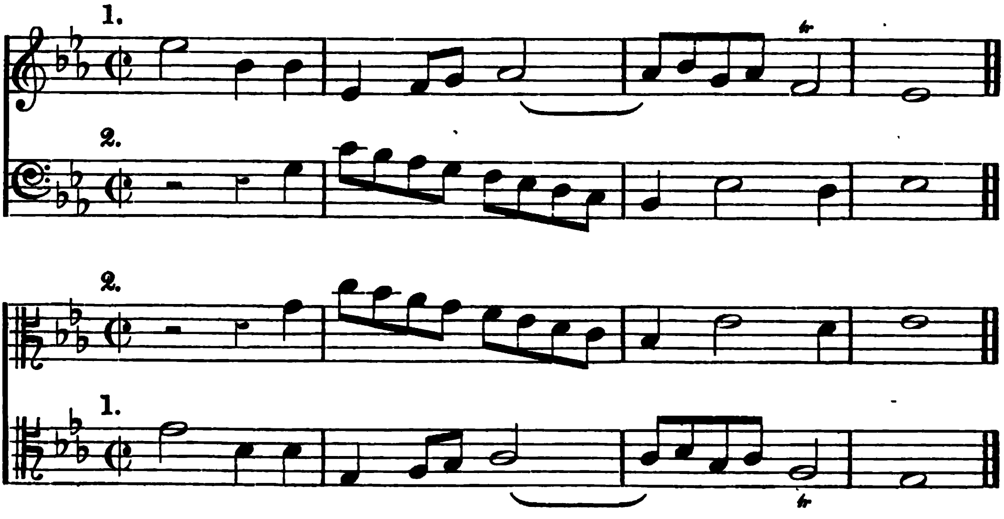
No. V.—At the octave.

Haydn.

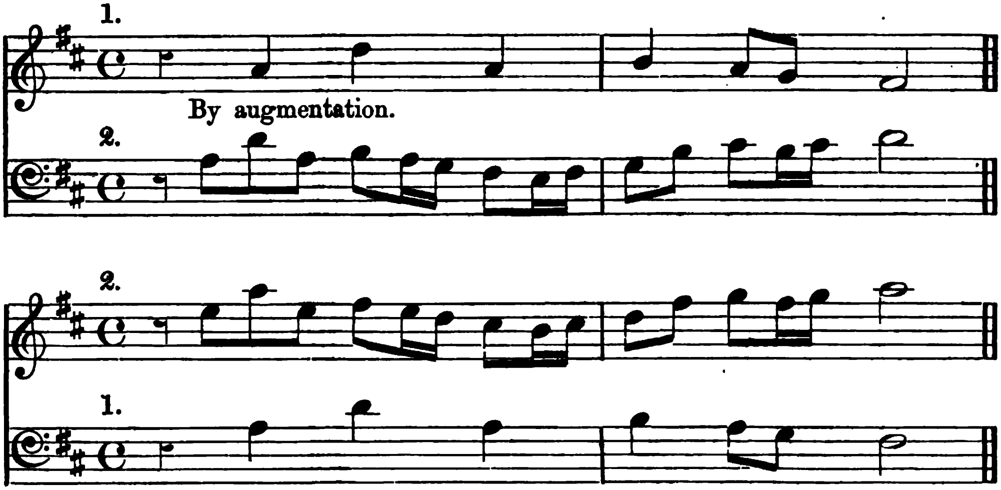


No. VI.—At the octave.

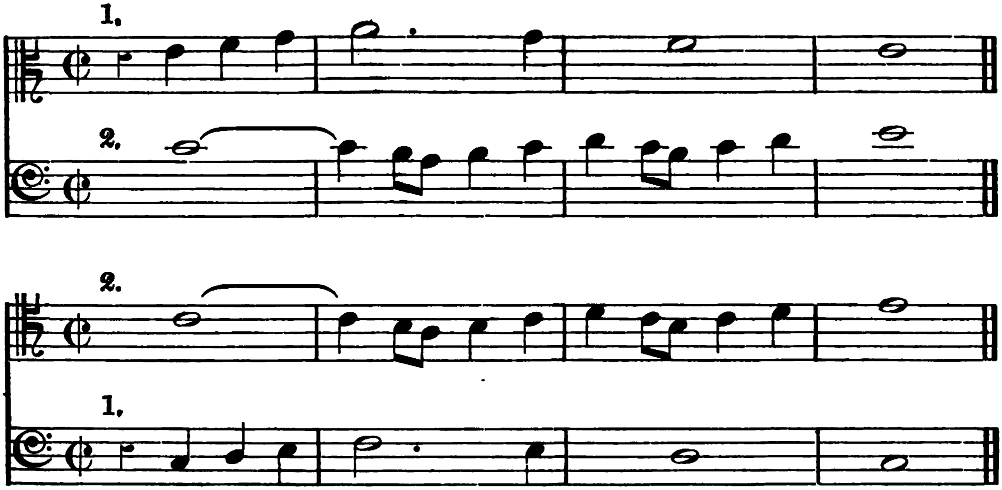
F. A. G. O.



No. VII.—At the twelfth. **Handel.**

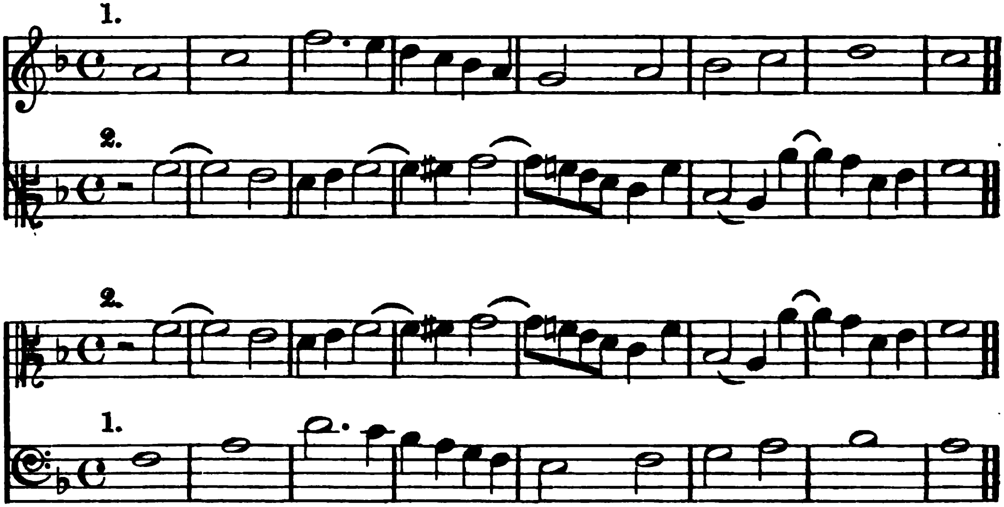


No. VIII.—At the tenth. **F. A. G. O.**



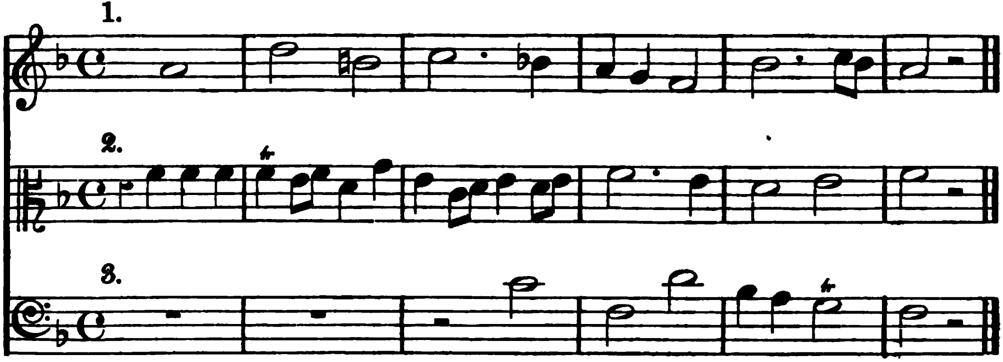
No. IX.—At the tenth.

Reicha.

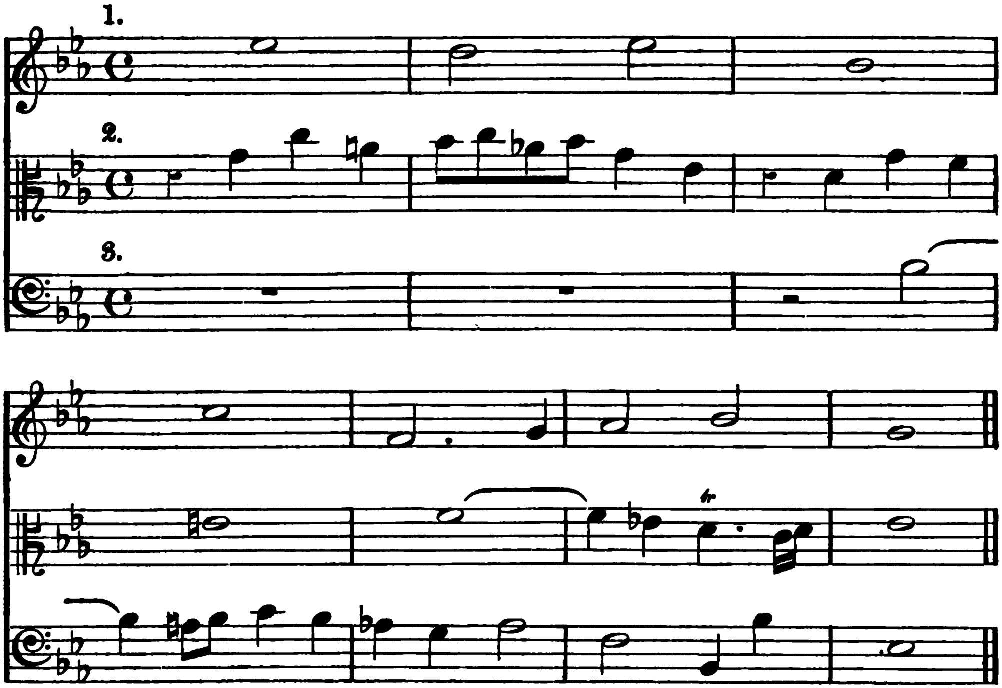


No. X.—Triple.

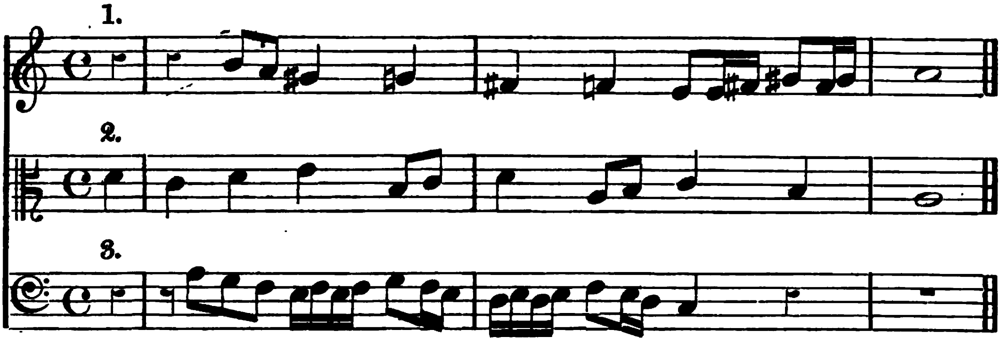
Reicha.



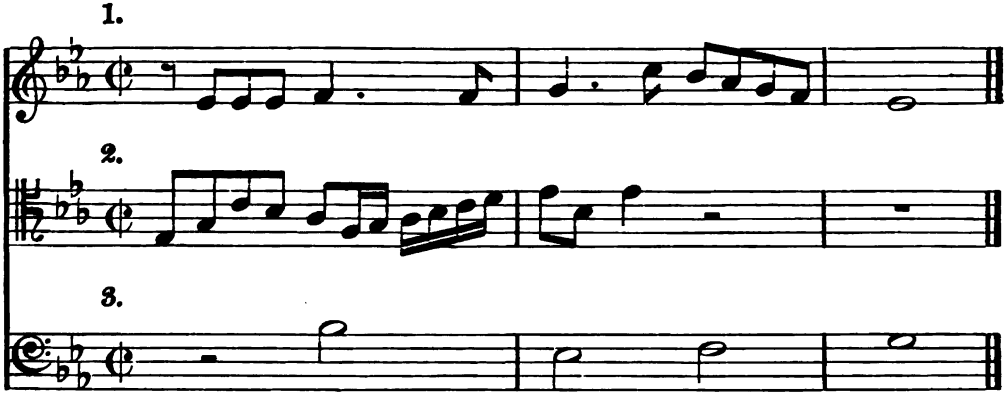
No. XI.—Triple. **Reicha.**



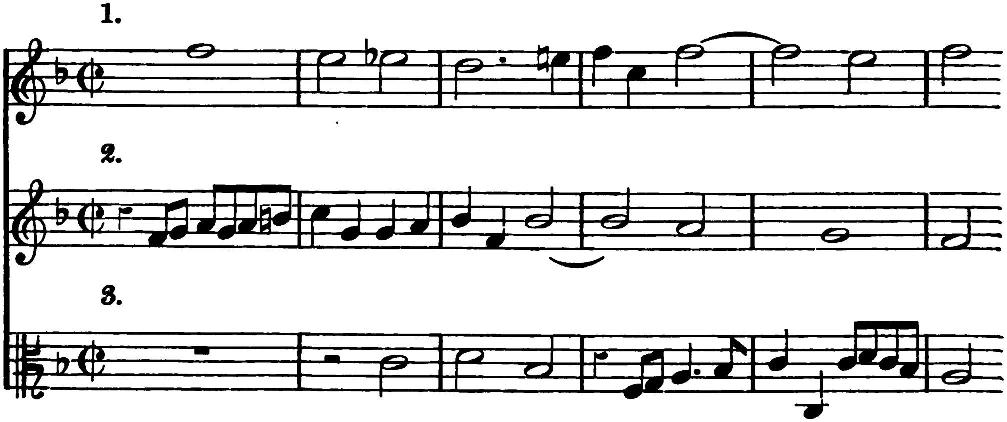
No. XII.—Triple. **J. Krieger.**



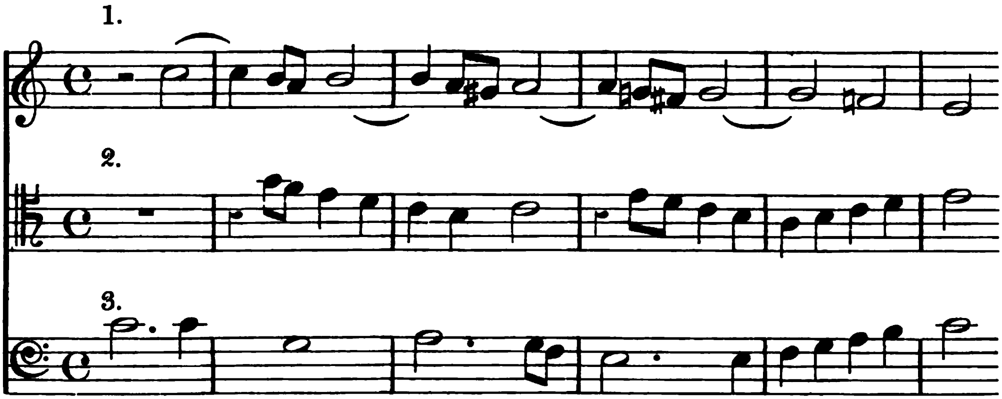
No. XIII.—Triple. **F. A. G. O.**



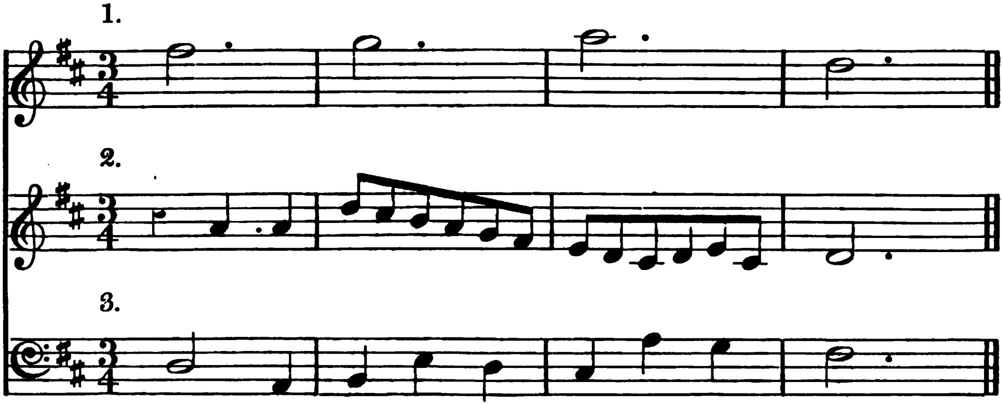
No. XIV.—Triple. **F. A. G. O.**



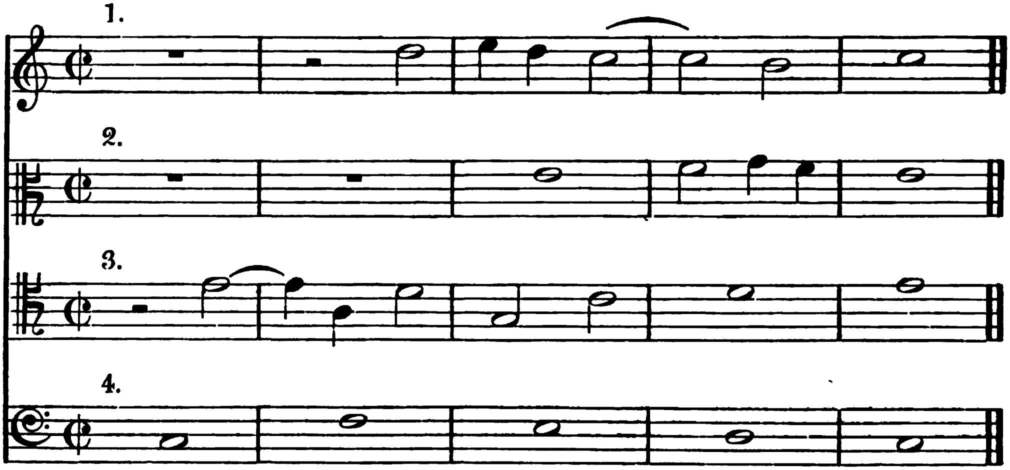
No. XV.—Triple. F. X. Richter.



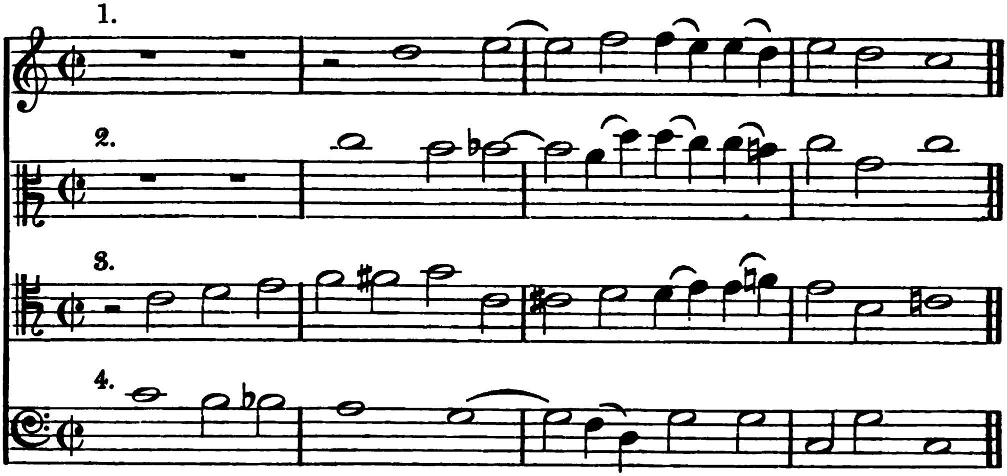
No. XVI.—Triple. G. Drummond, Mus. Bac. Oxon.



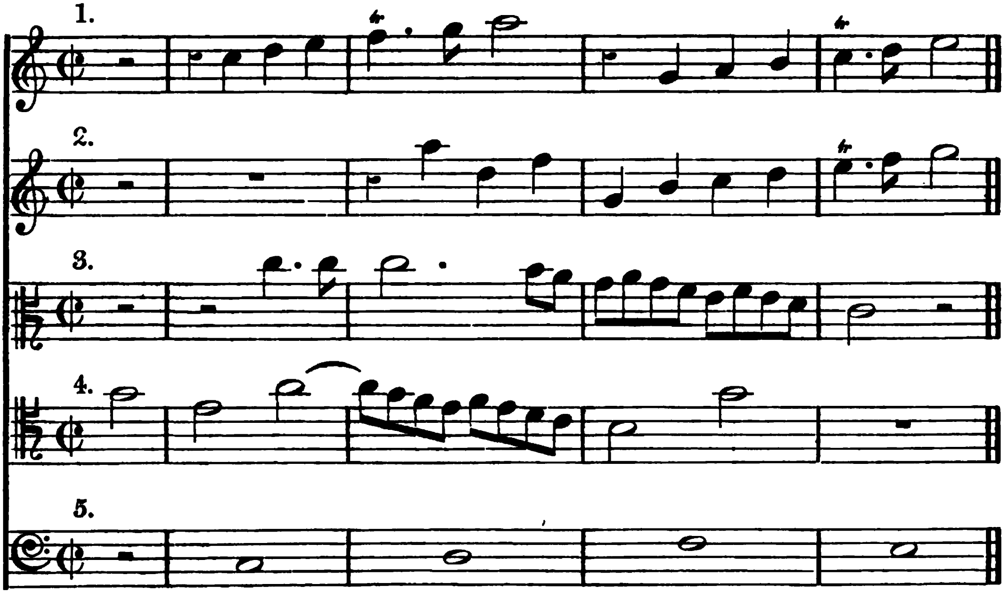
No. XVII.—Quadruple. **Zimmerman.**



No. XVIII.—Quadruple. **André.**

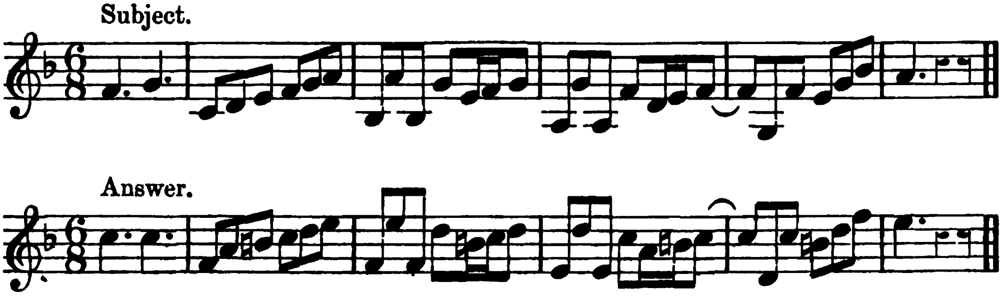


No. XIX.—Quintuple. **MOZART.**



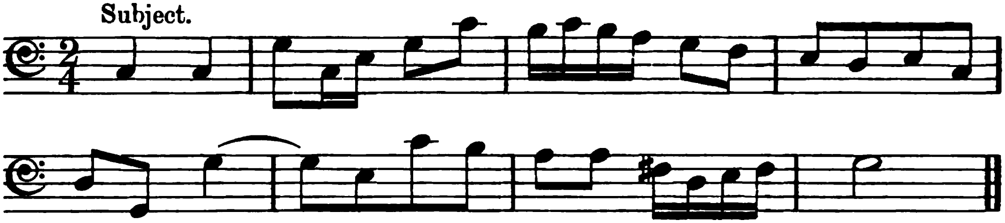
No. 15.—*Examples of Subjects and Answers for Fugues.*

No. I.

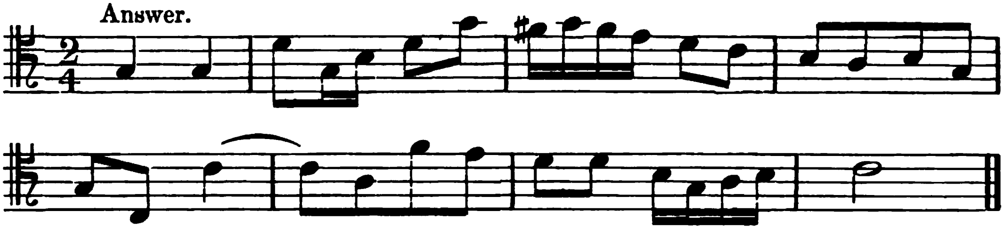


No. II.

Subject.

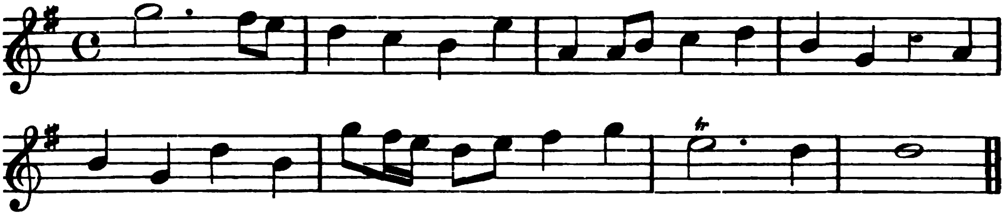


Answer.

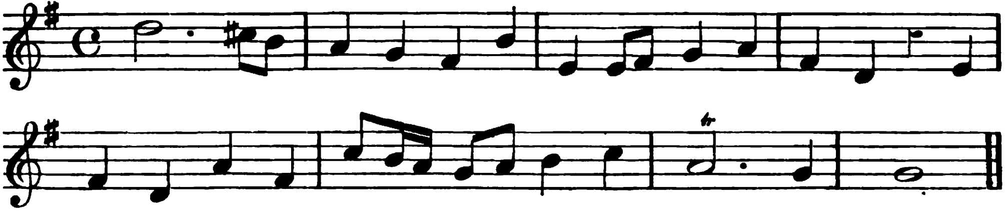


No. III.

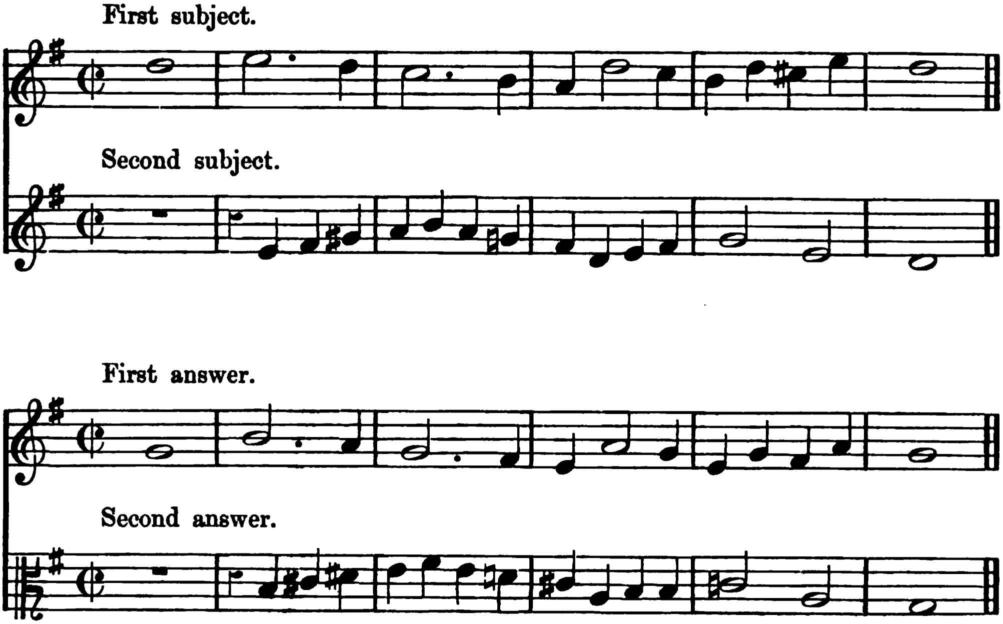
Subject.



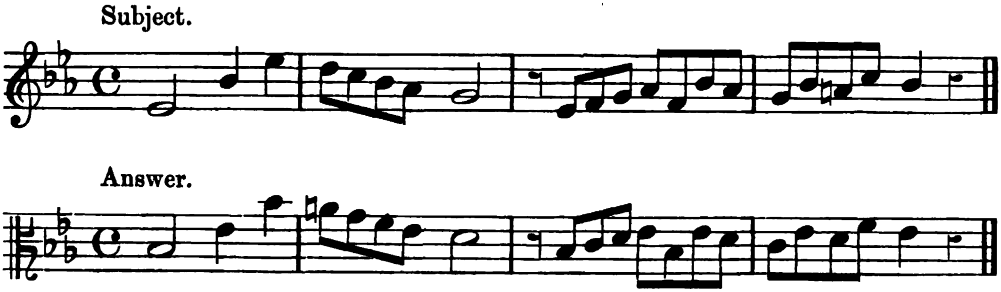
Answer.



No. IV.


First subject.
Second subject.
First answer.
Second answer.

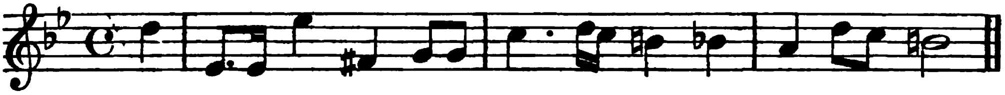
No. V.


Subject.
Answer.

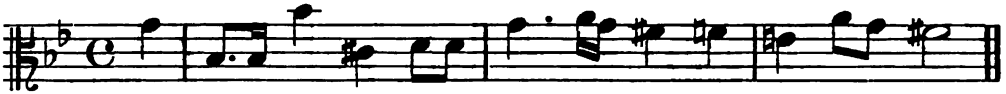
No. VI.

Handel.

Subject.



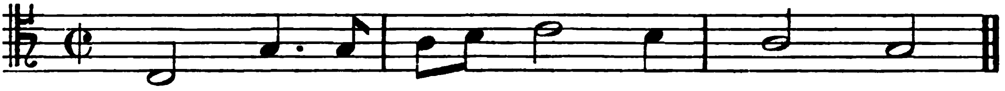
Answer.



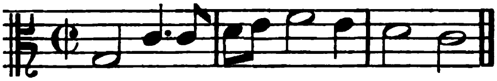
No. VII.

O. Gibbons.

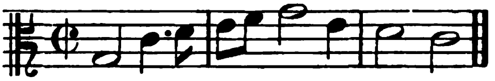
Subject.



Answer.

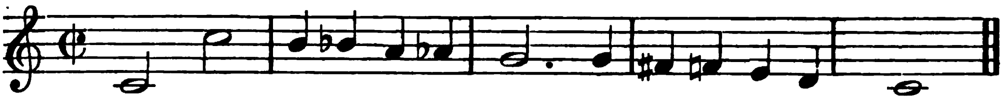


Or thus—

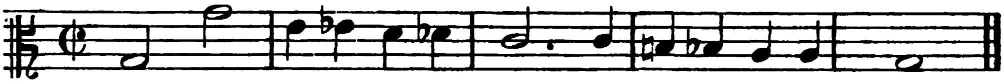


No. VIII.

Subject.

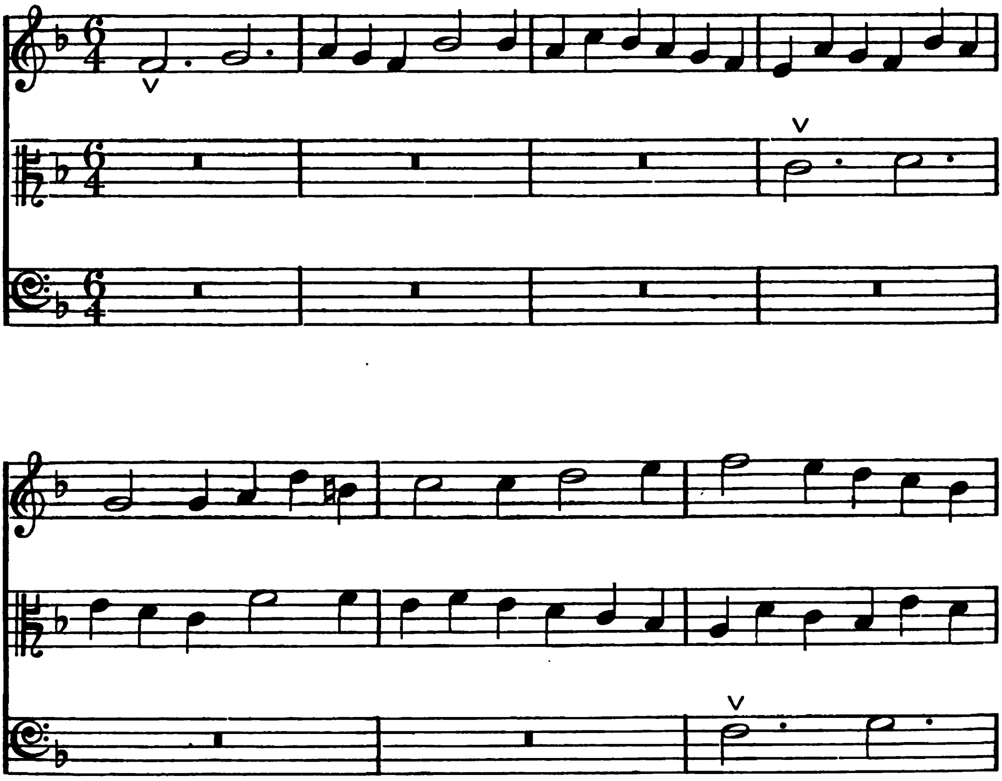


Answer.



No. 16.—*Example of a Fugue for Three Voices and One Subject.**

F. A. G. O.



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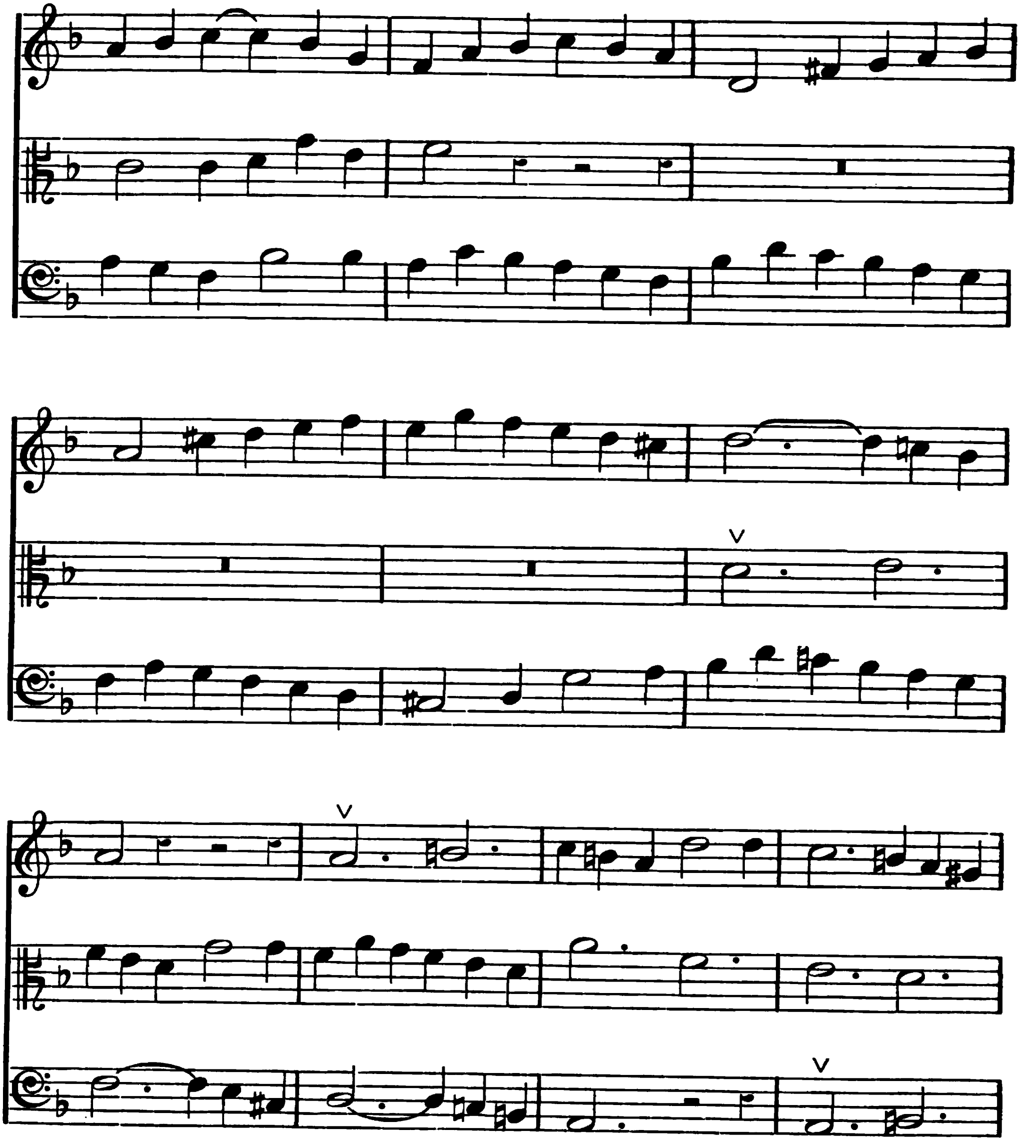
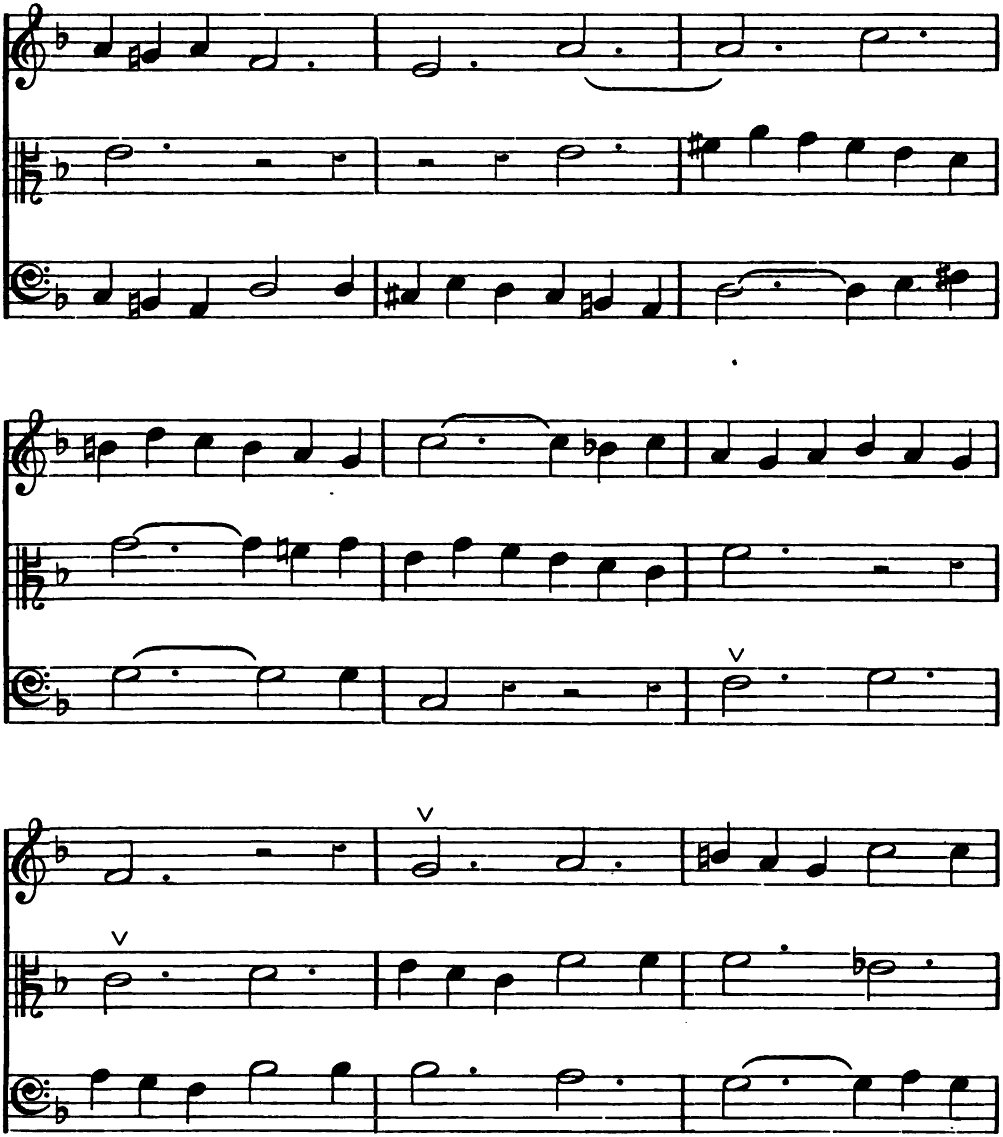
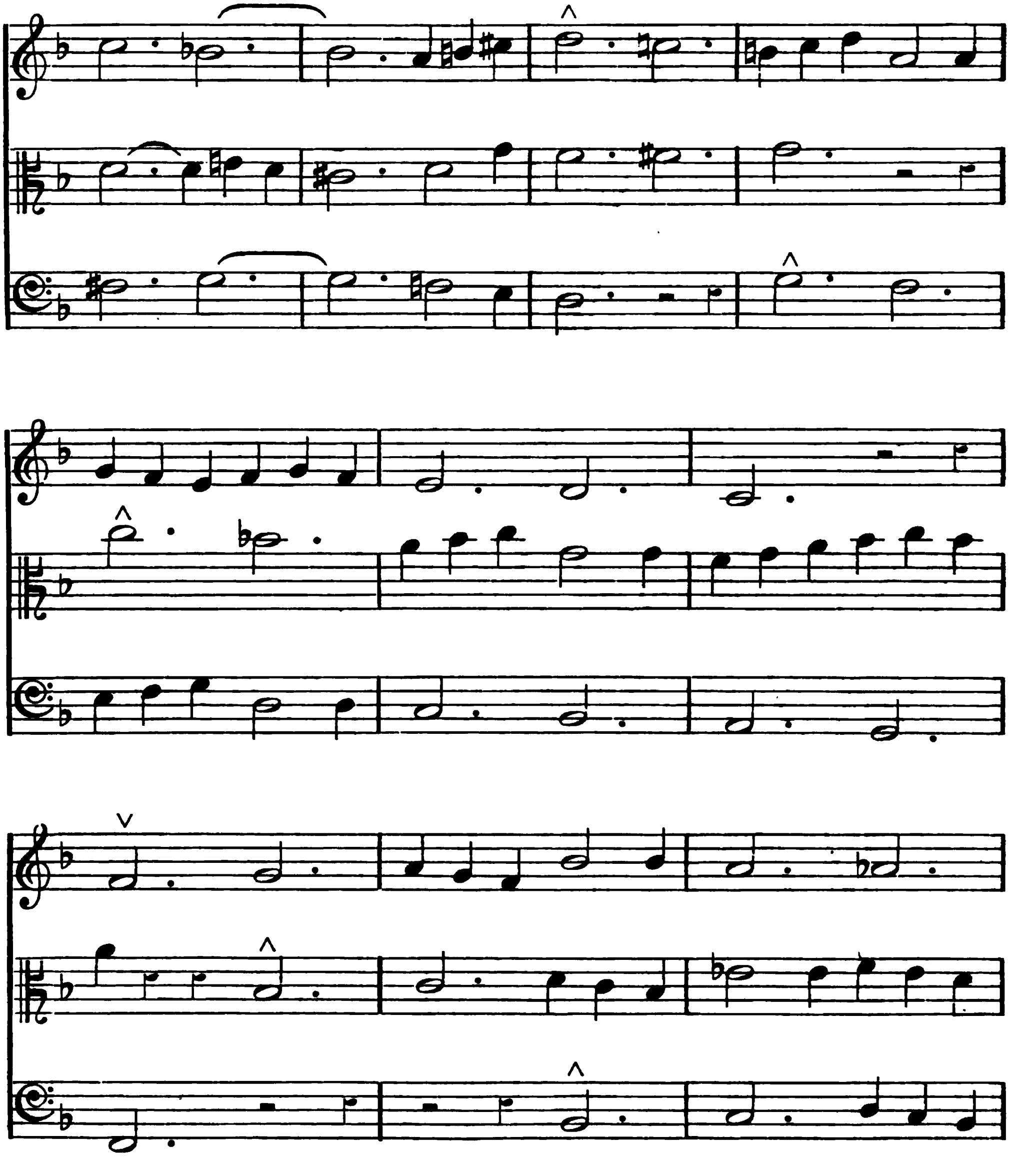
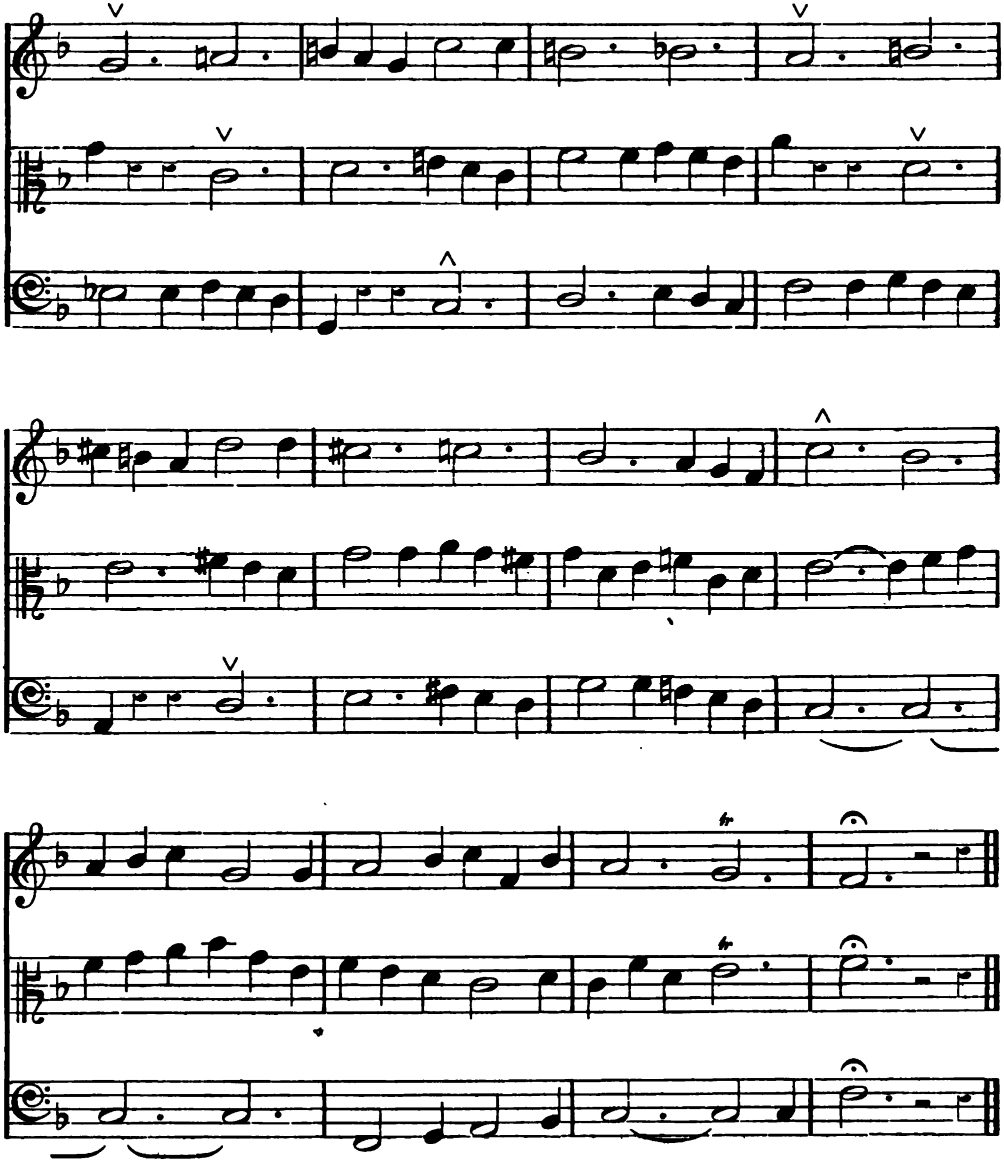
* In the following examples these marks will be used to indicate the repercussions of the subjects, &c. V = subject; Λ = subject inverted; ▽ = subject augmented; △ = subject augmented and inverted; ▼ = subject diminished; ▲ = subject diminished and inverted.



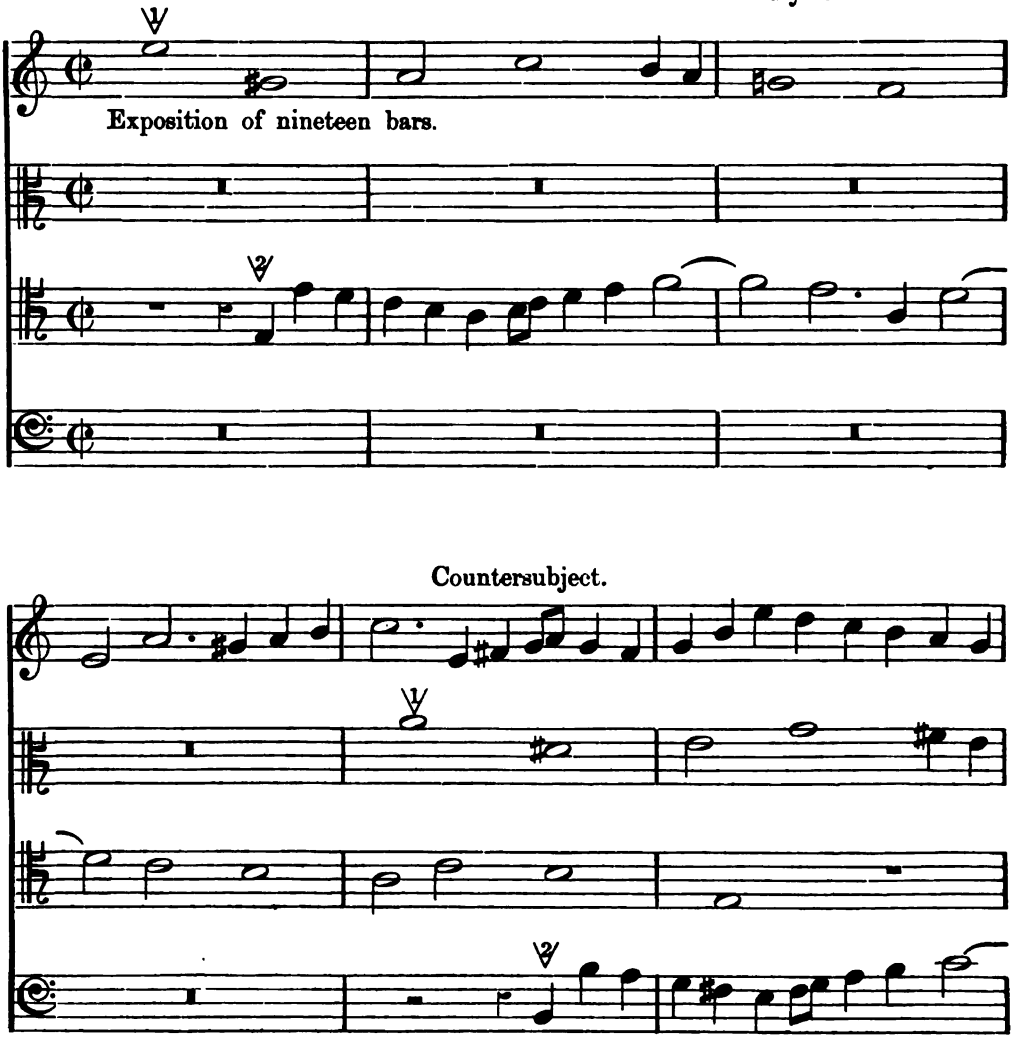




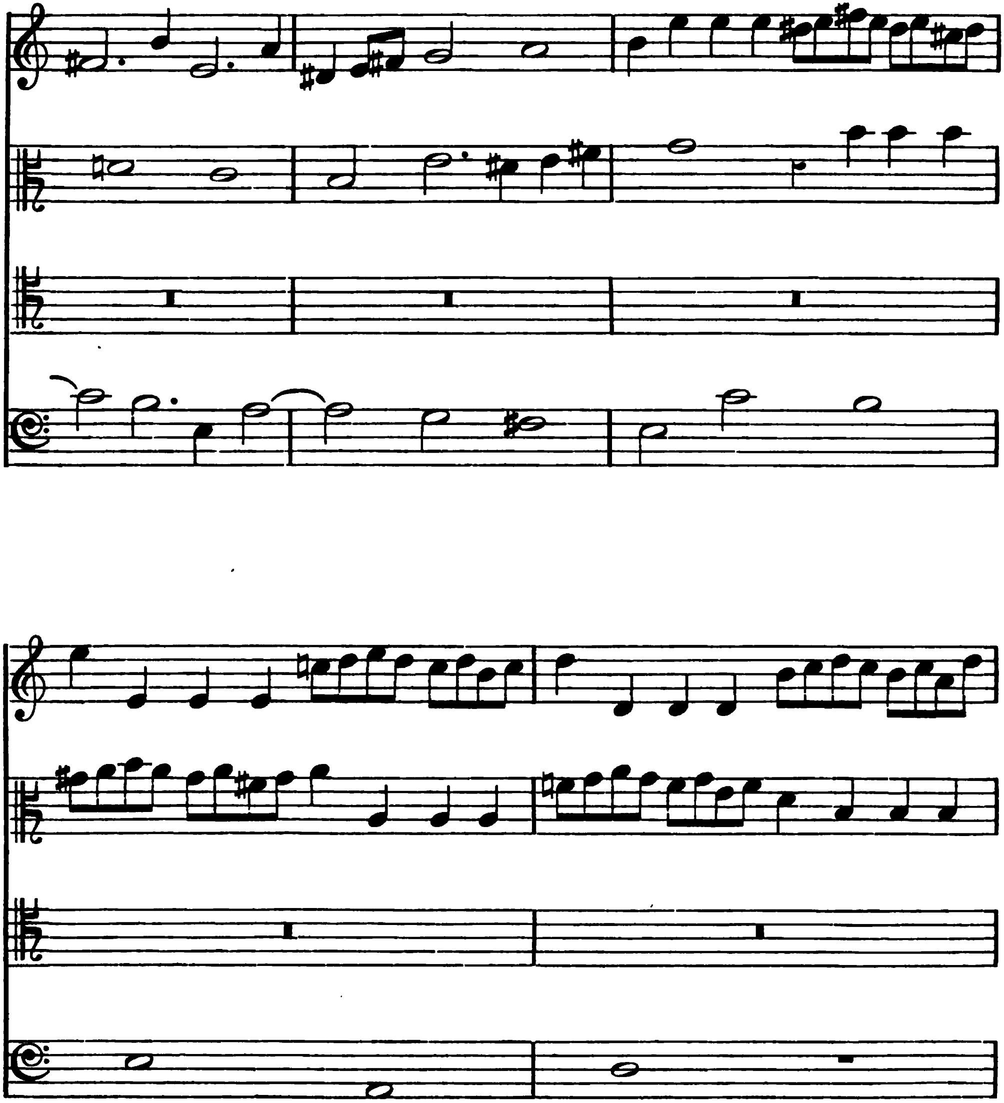


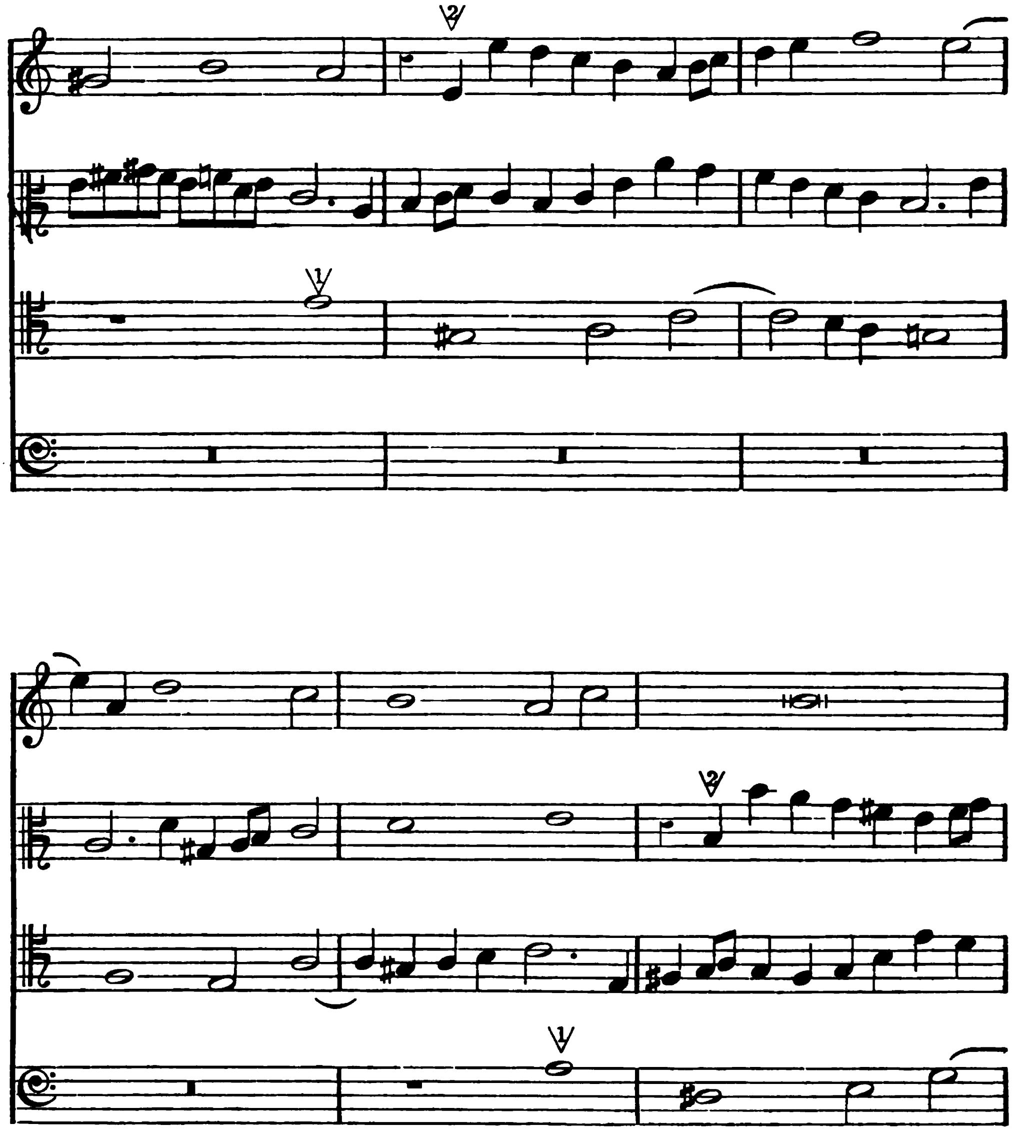
No. 17.—*Example of a Four-Part Fugue.*

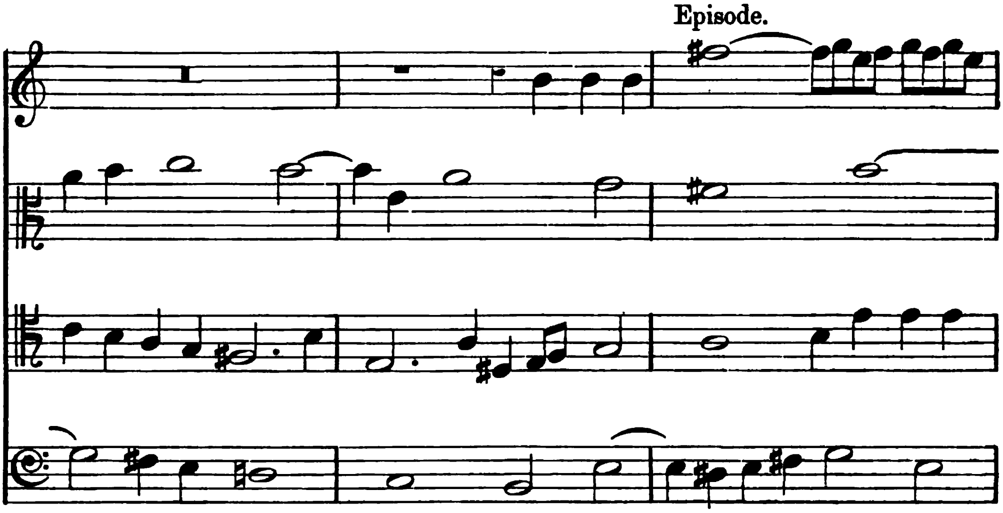
By **Cherubini.**

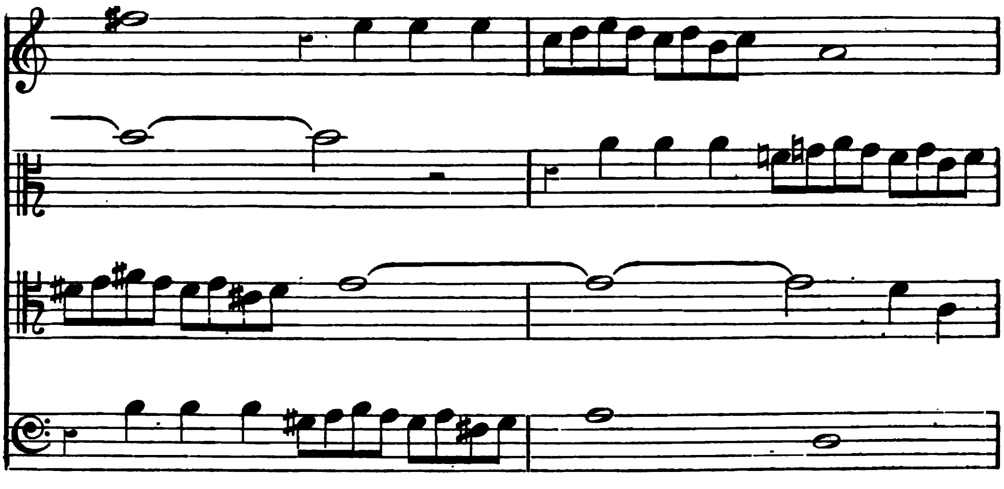


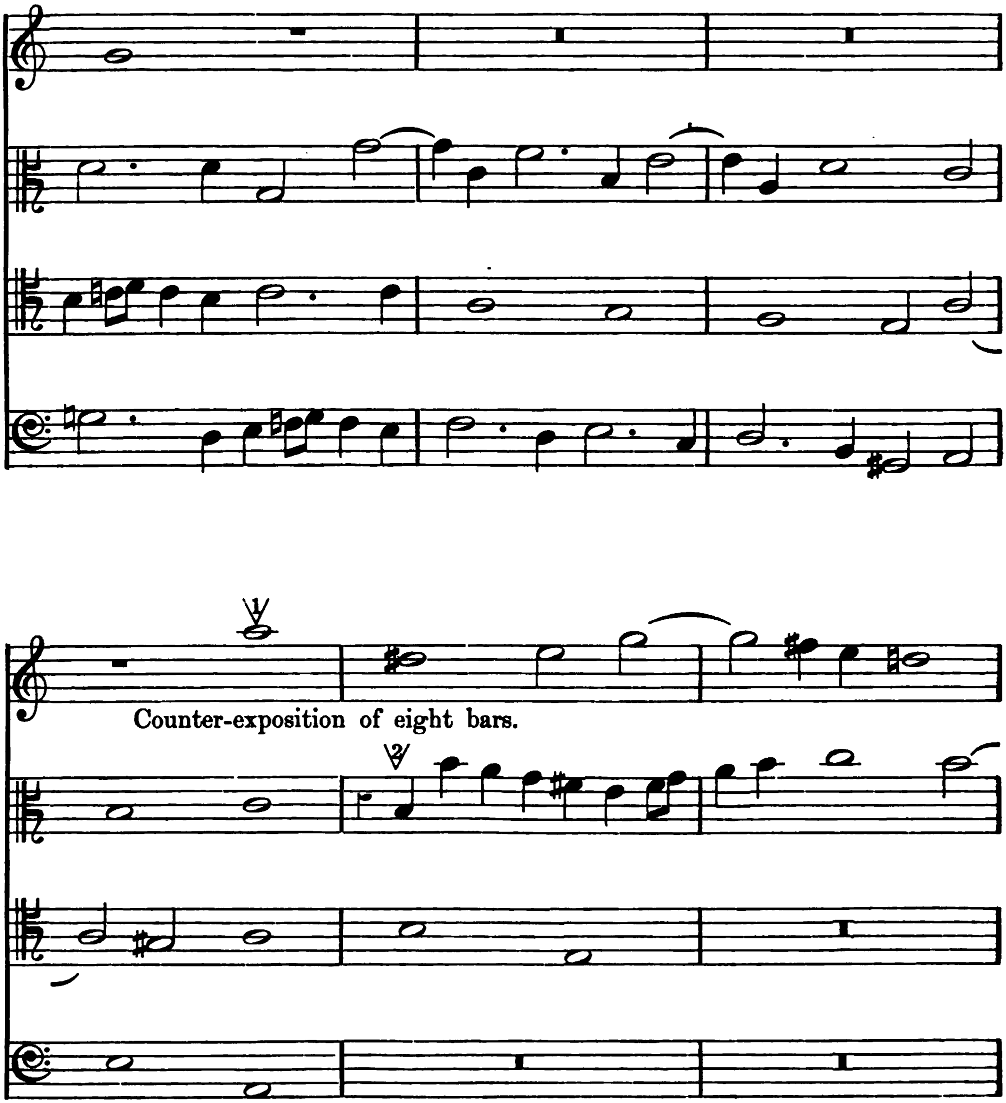
Codetta and Episode.

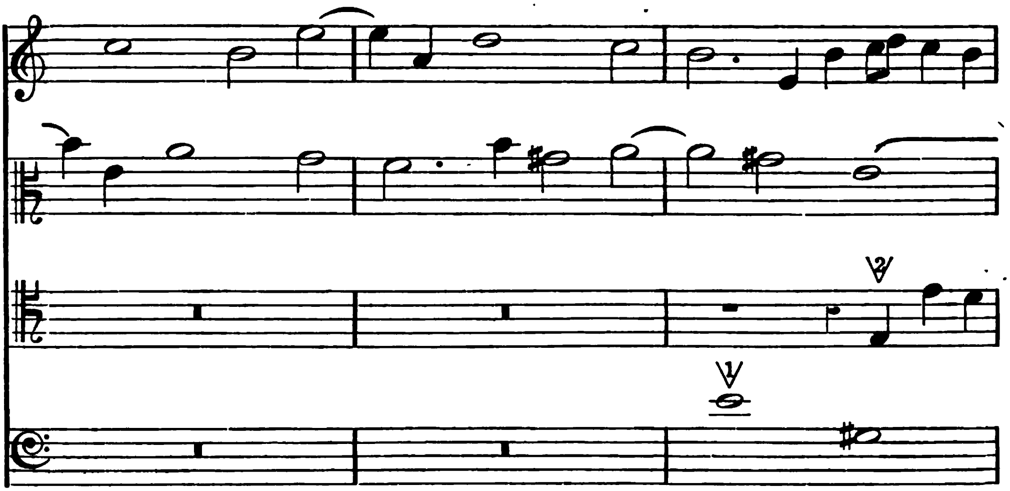


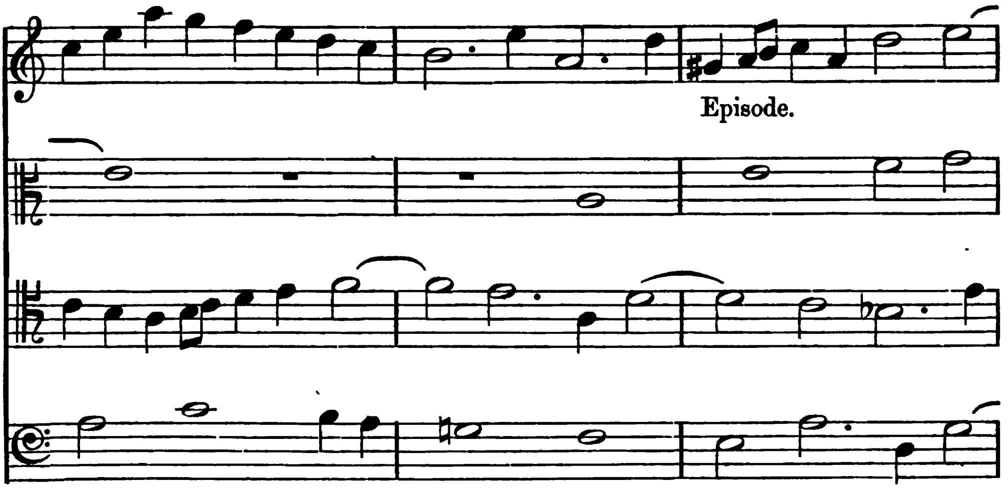


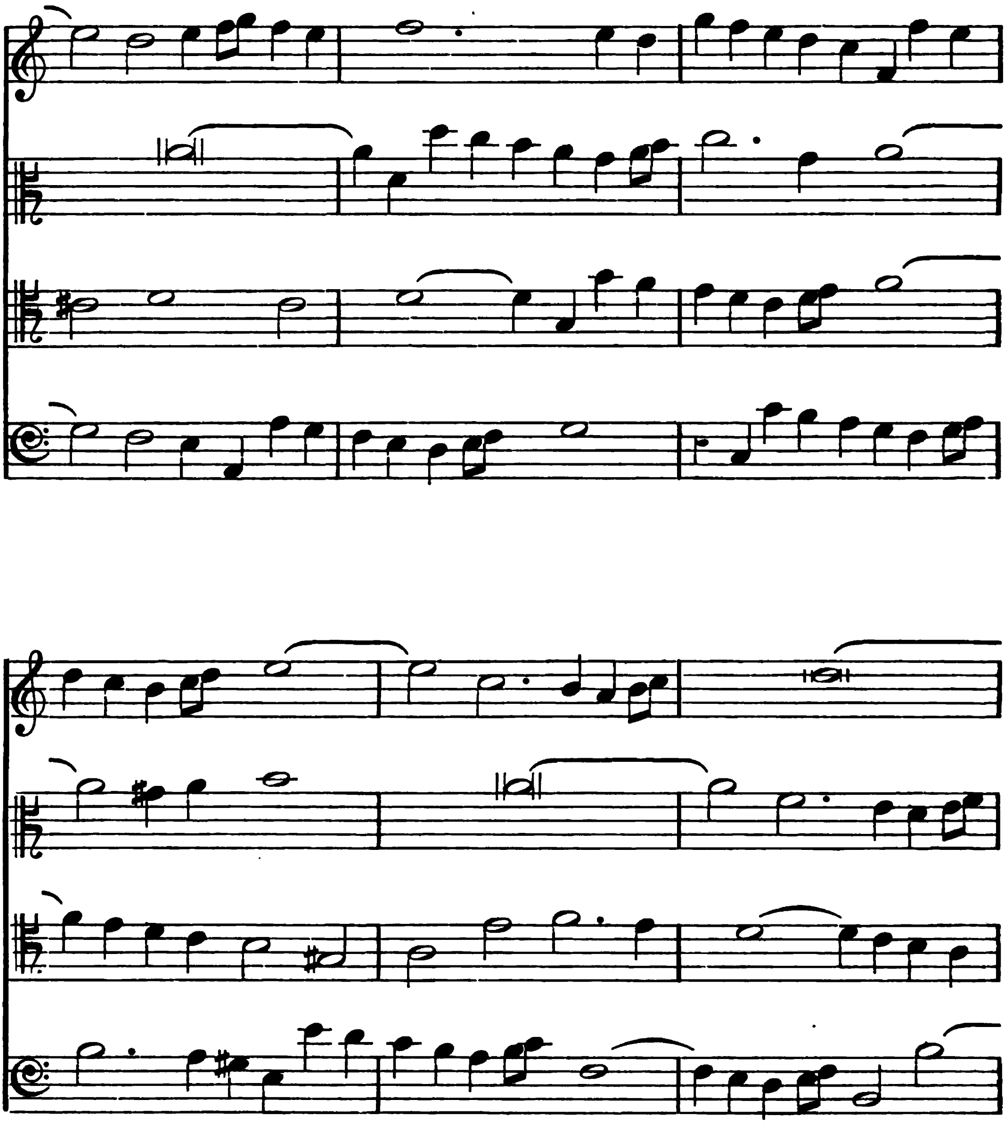

Episode.

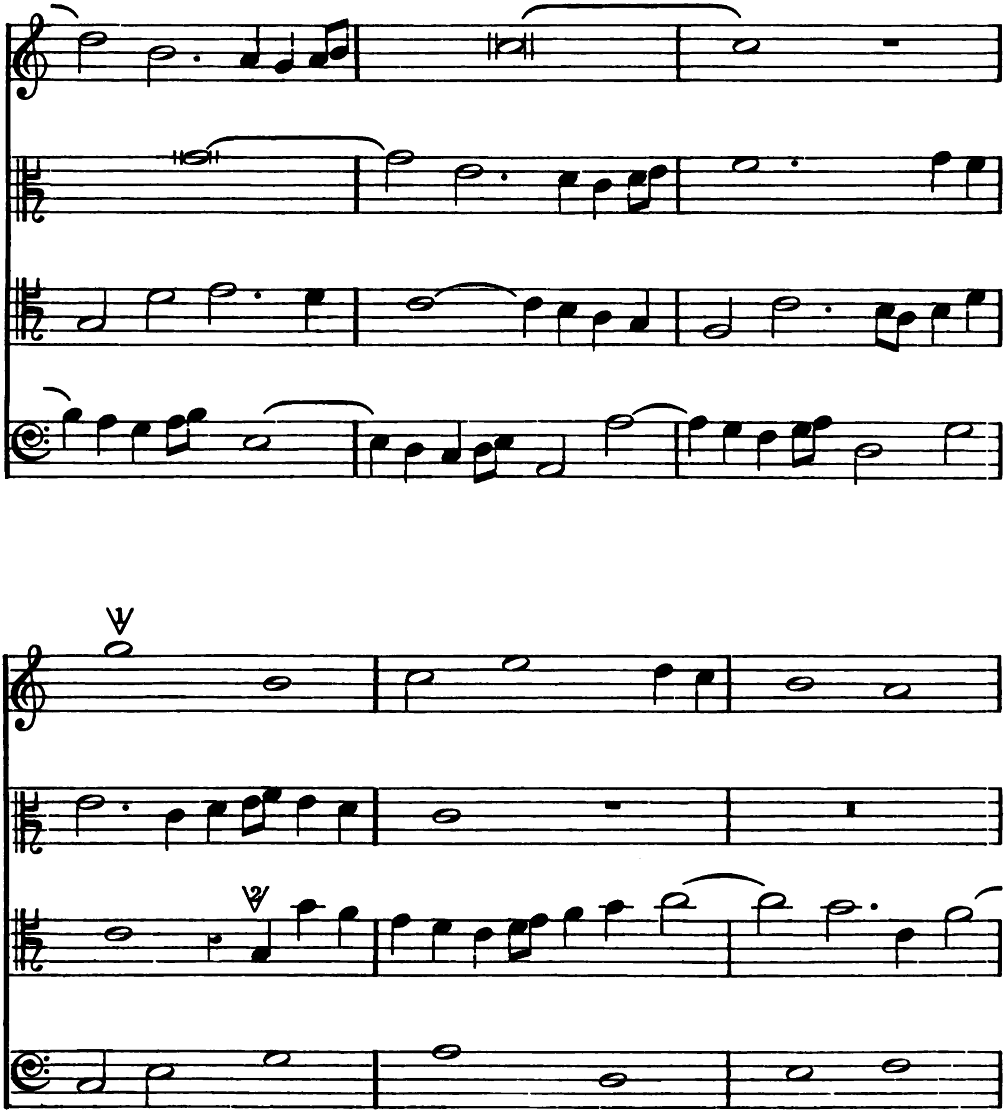


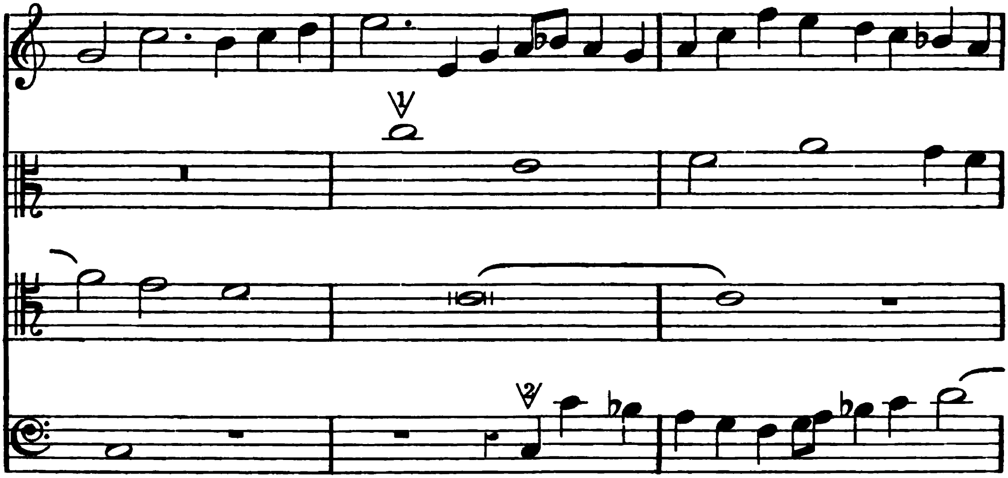

1
Counter-exposition of eight bars.
2


2
1

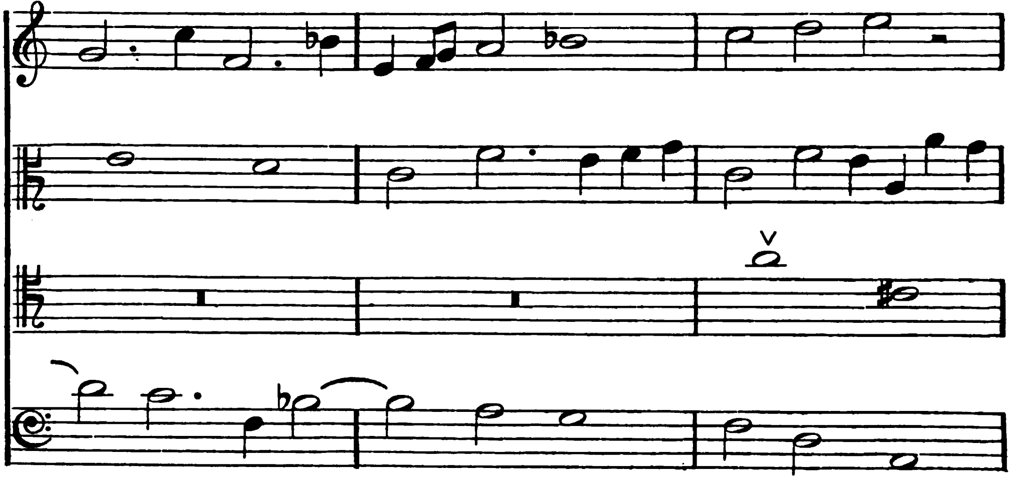

Episode.

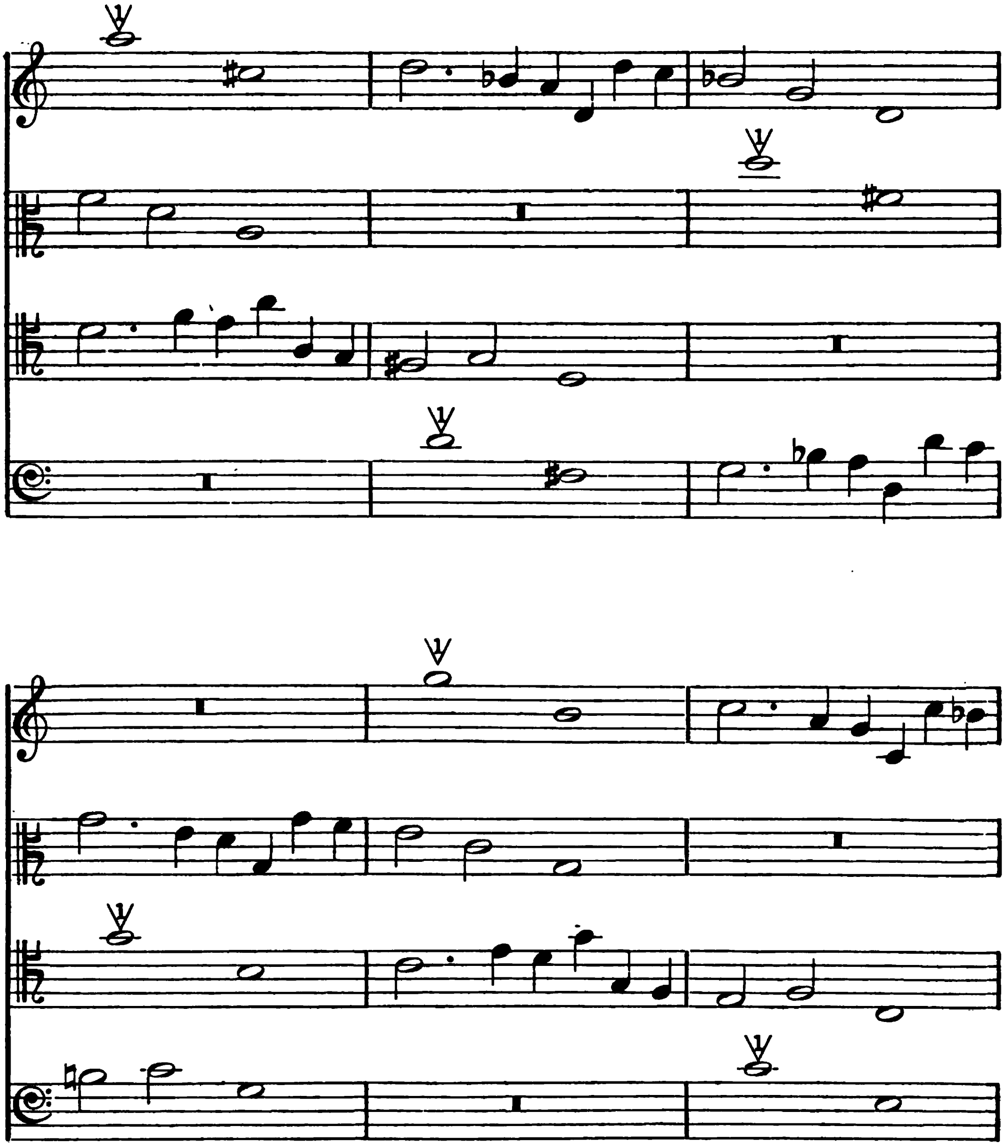


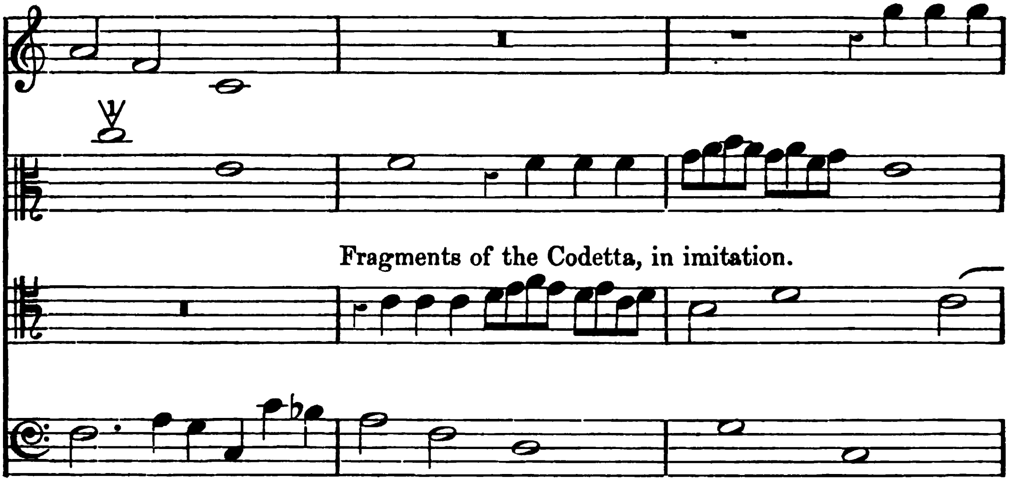


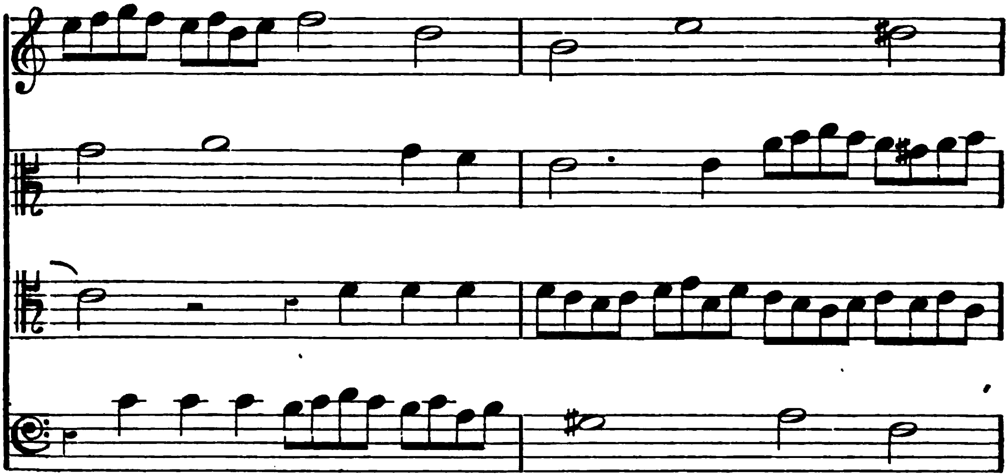


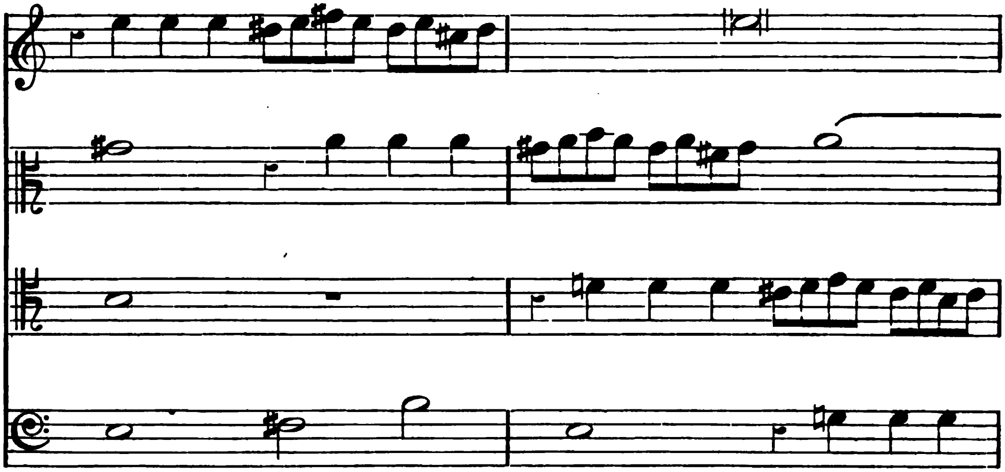
Episode, composed of fragments of the Subject in imitation.

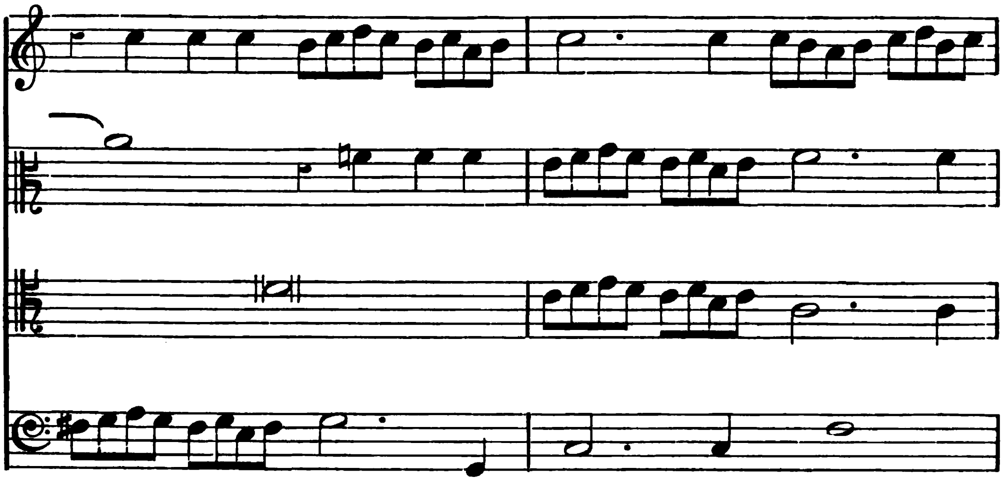


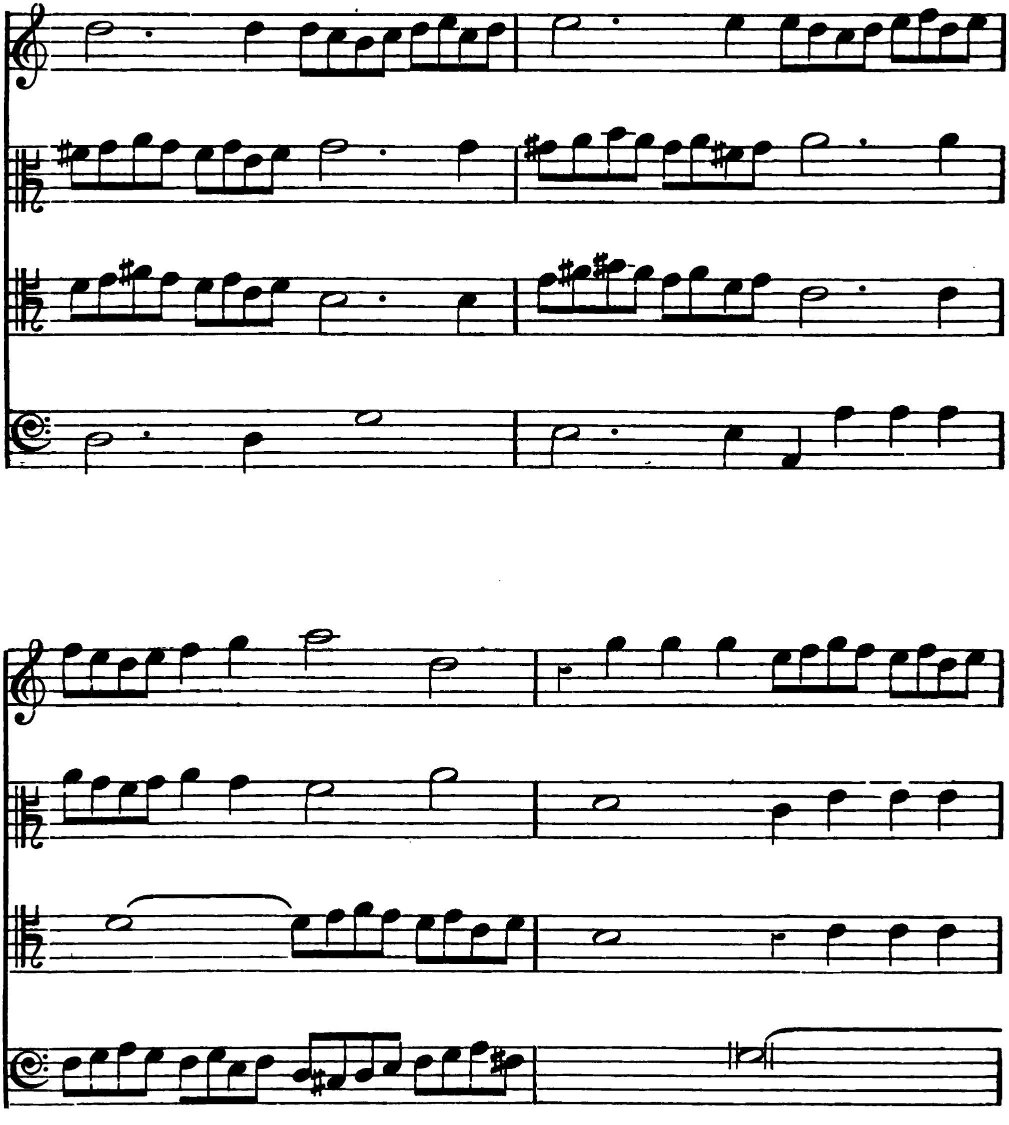


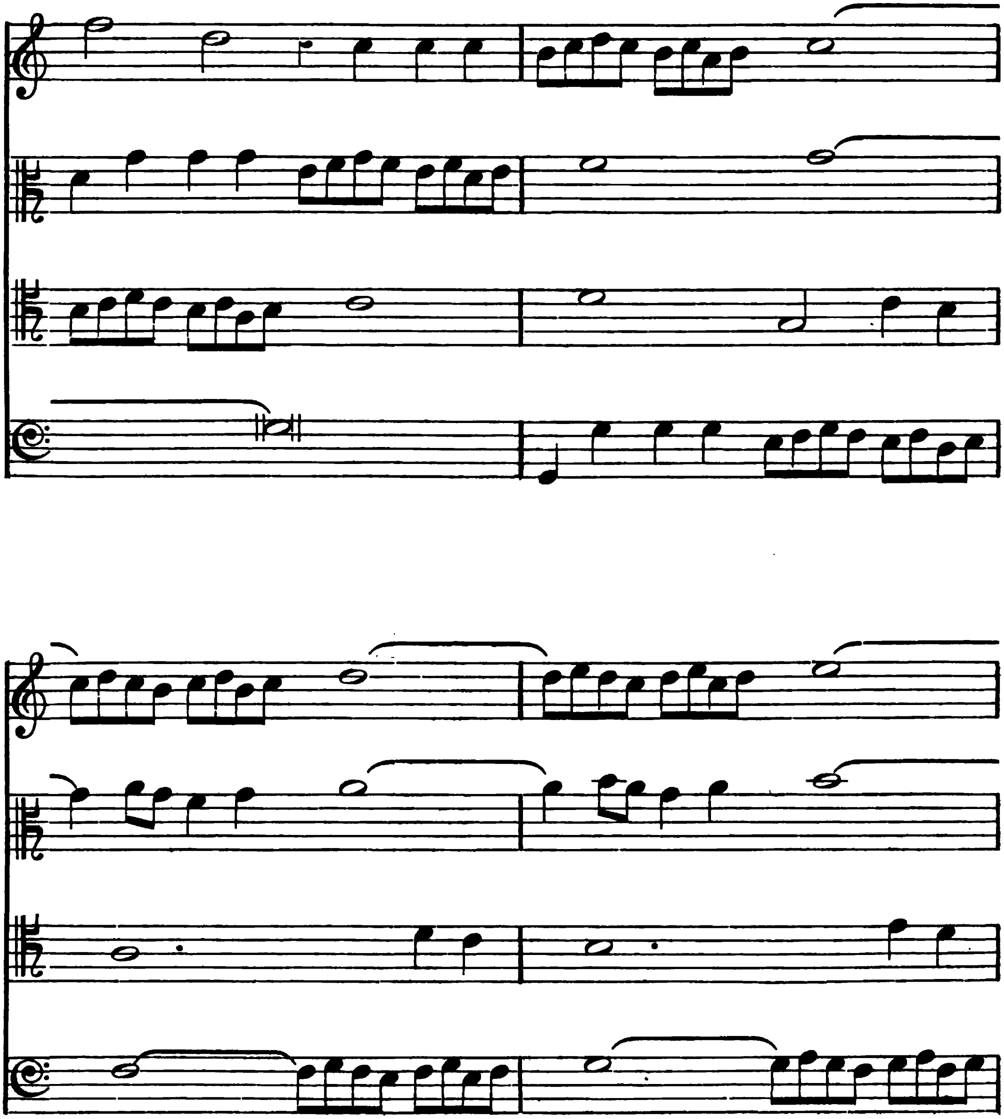

Fragments of the Codetta, in imitation.

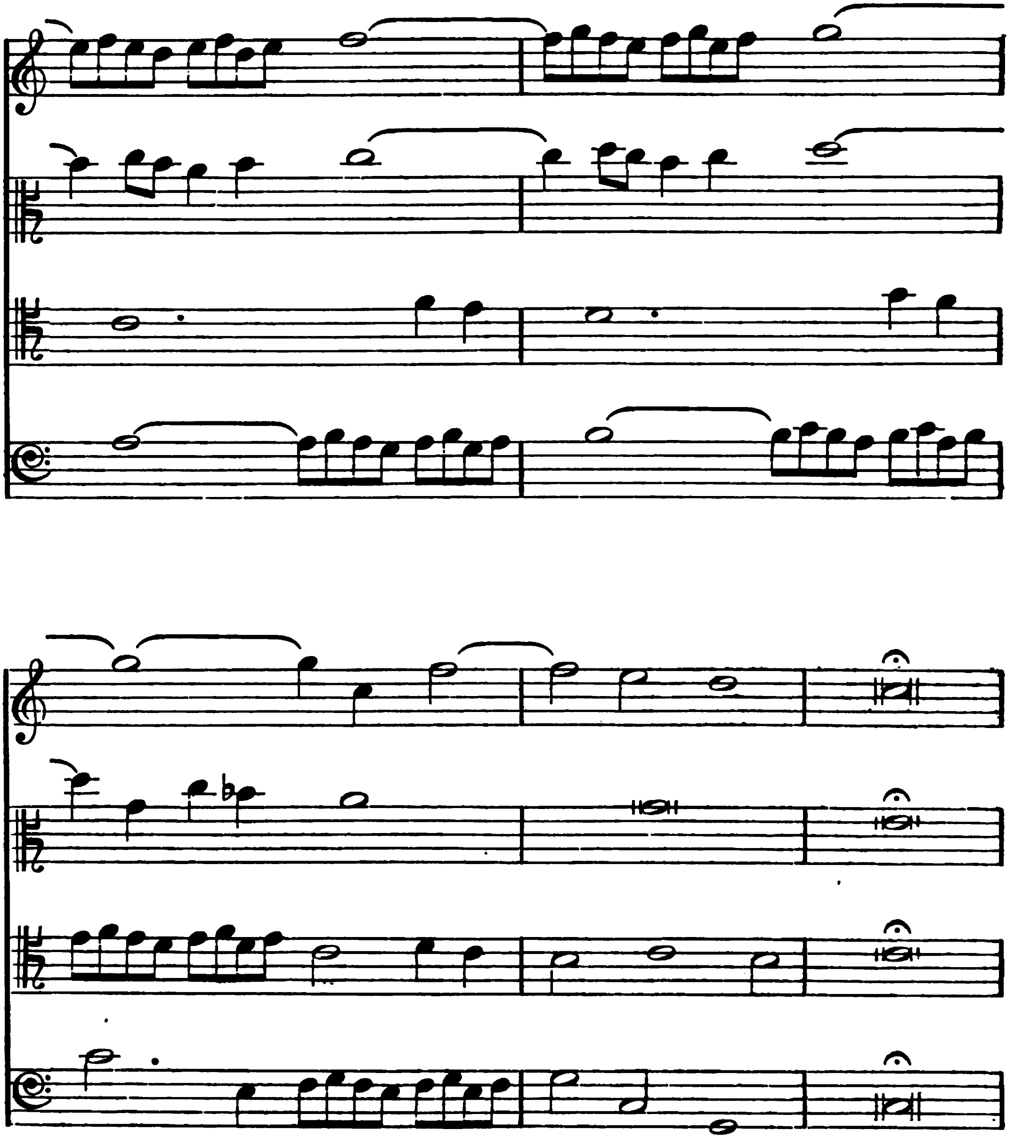


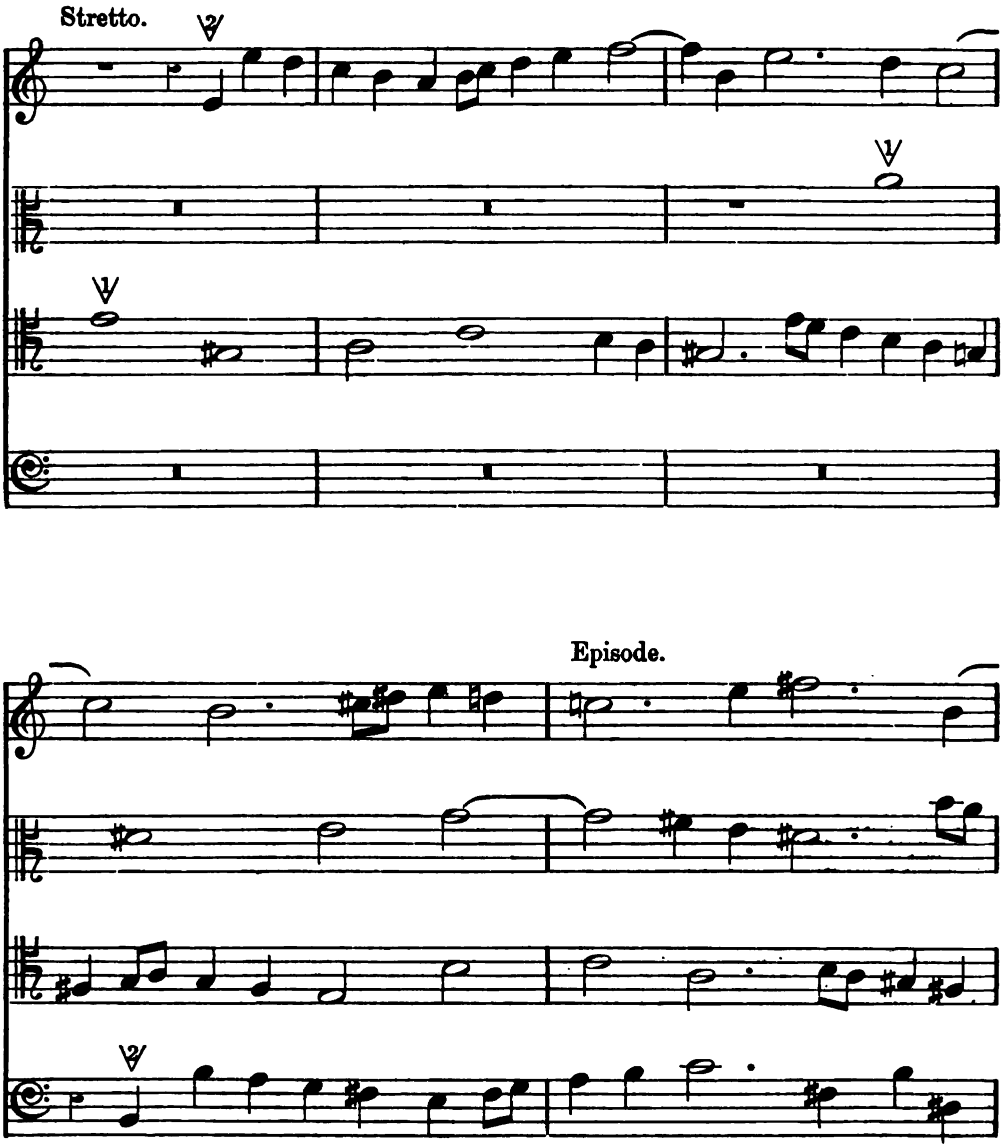


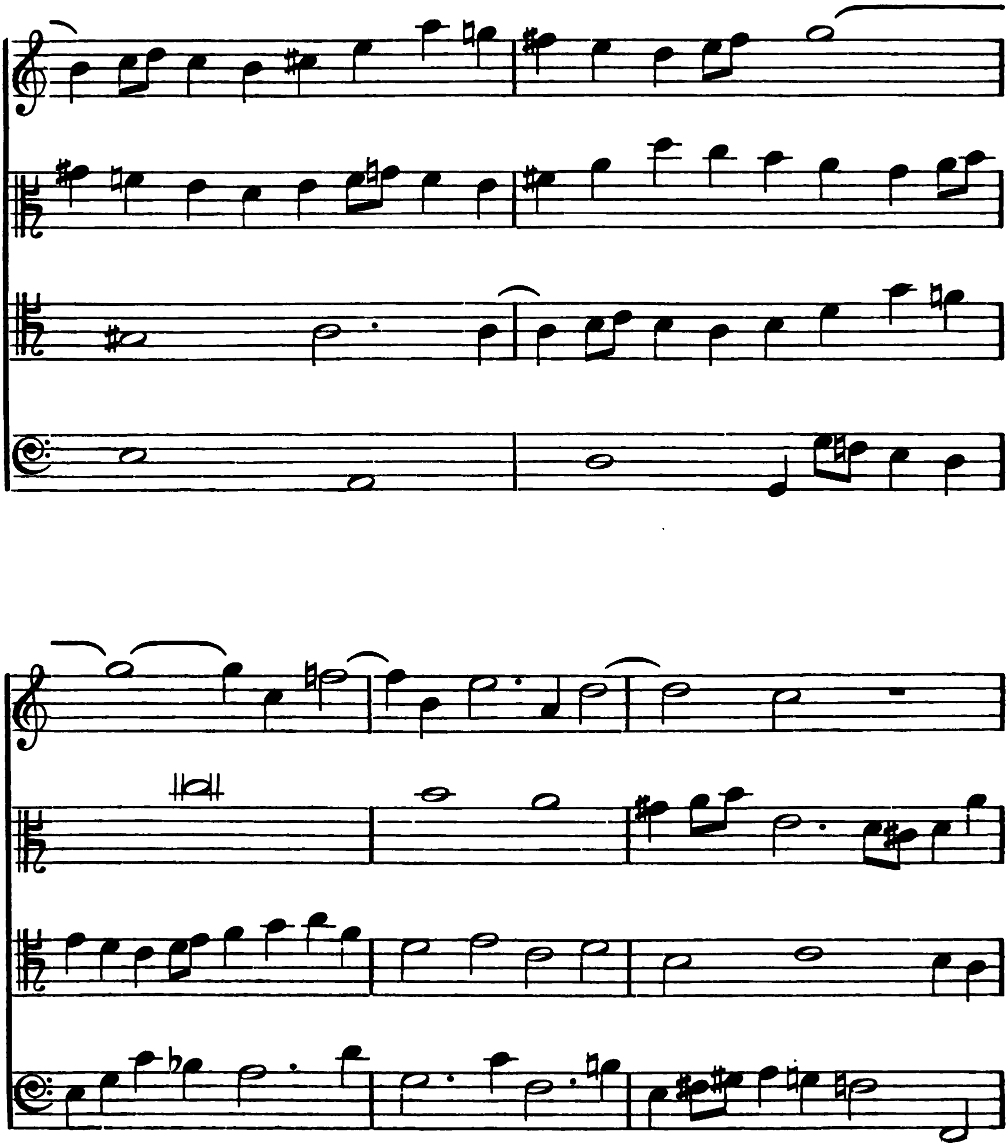




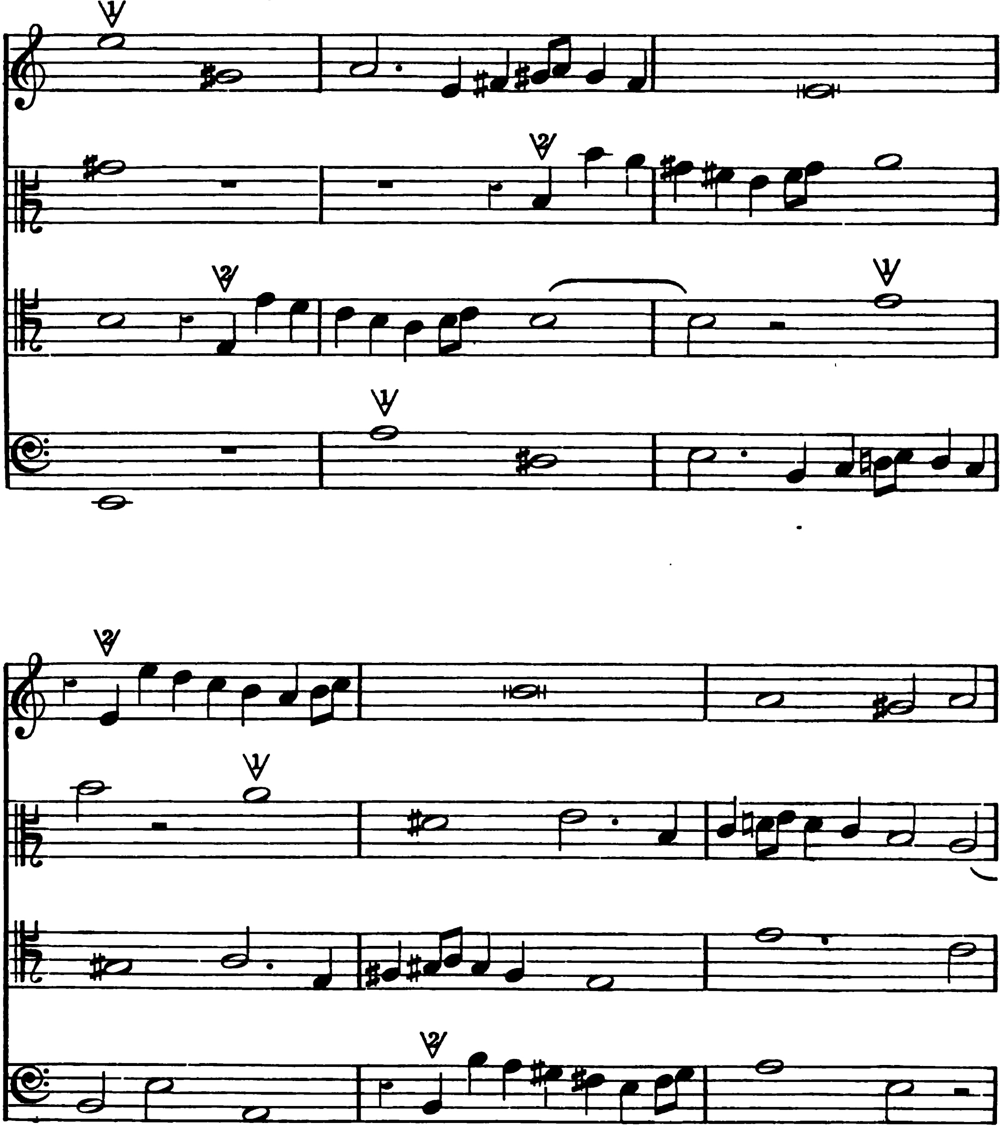


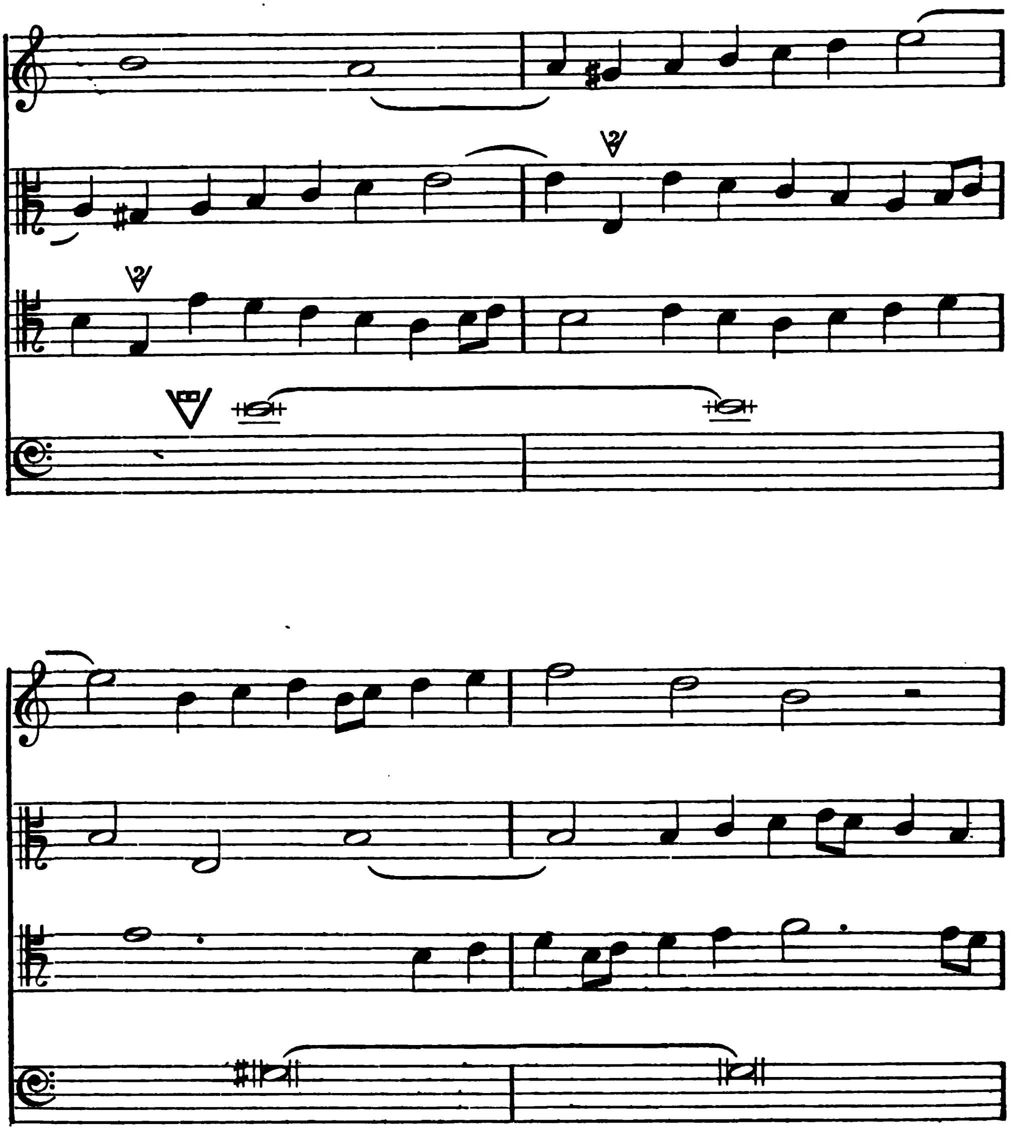


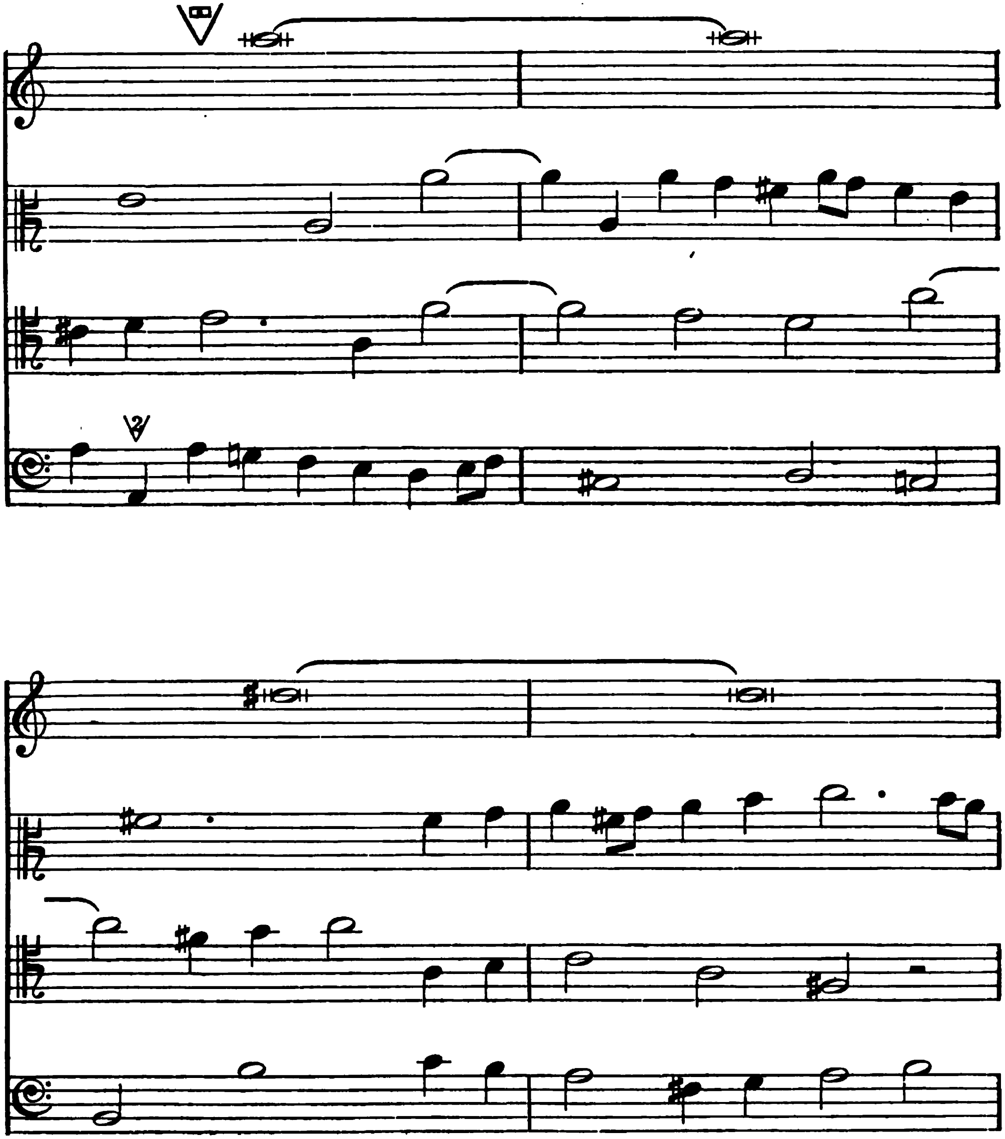

Stretto.
Episode.

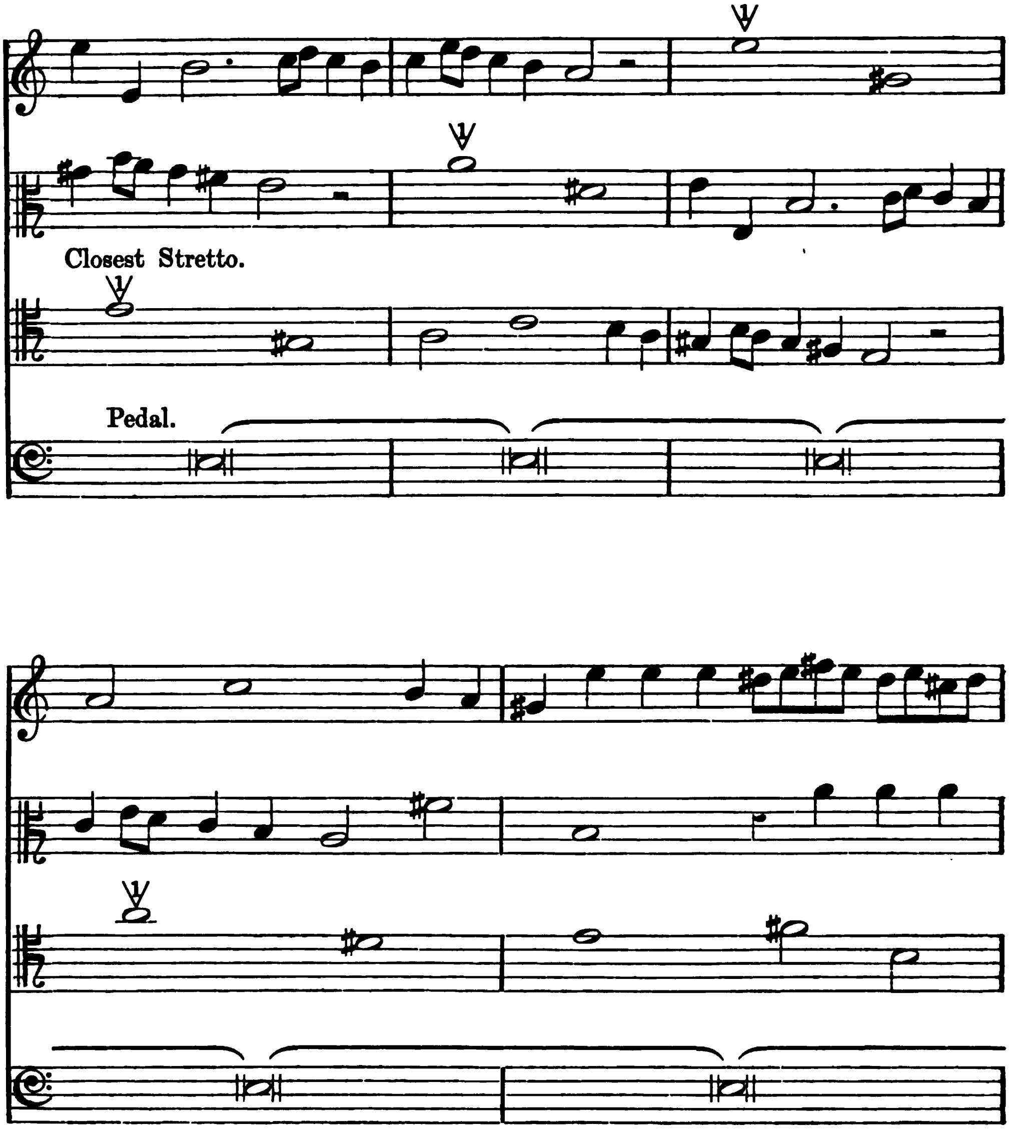


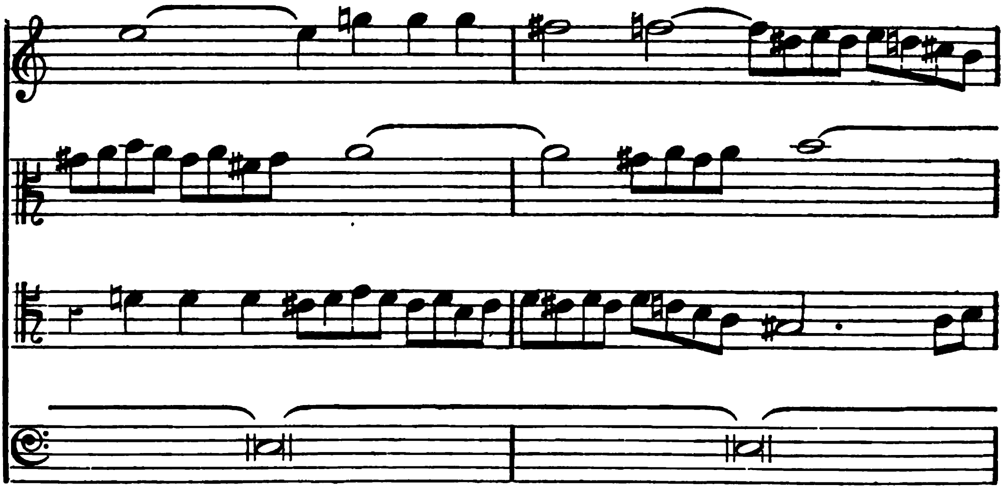
Stretto, both Subjects curtailed.

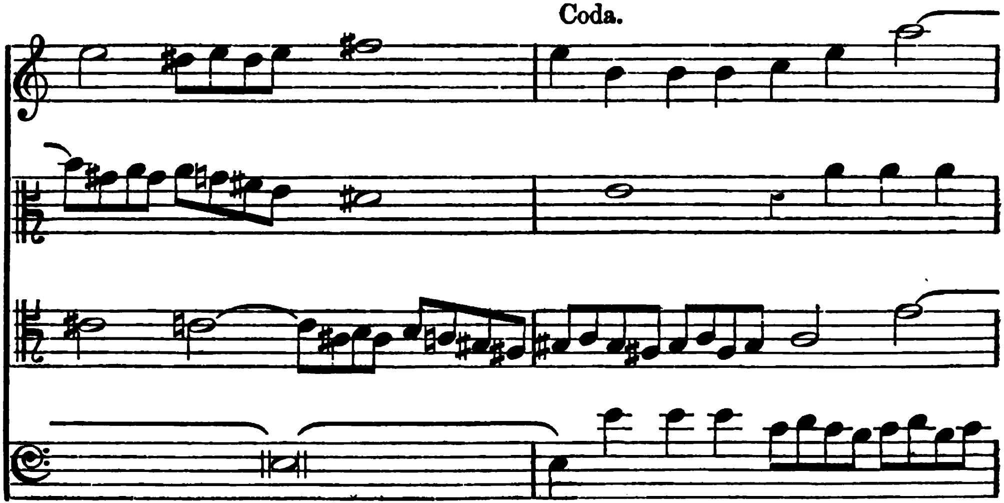




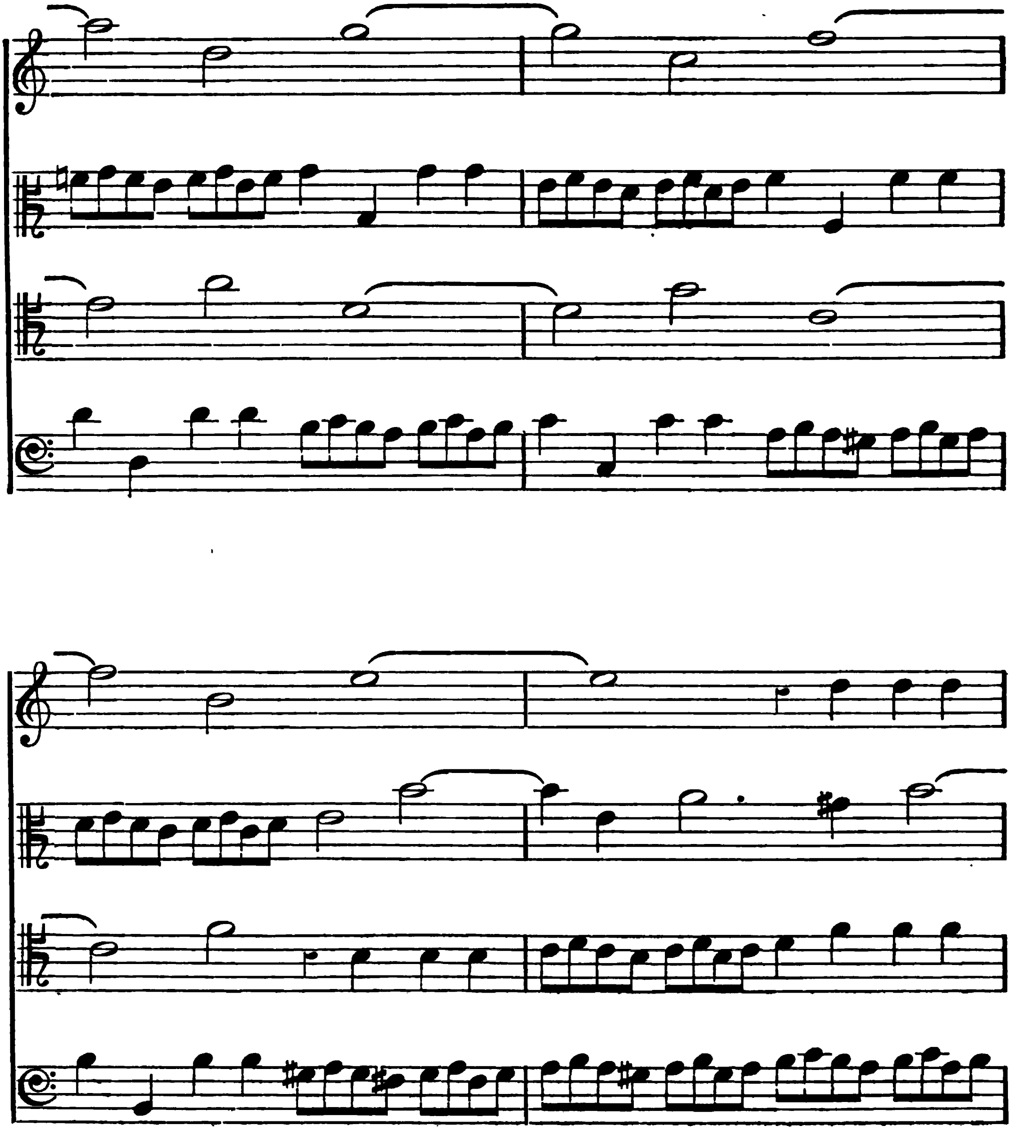

2

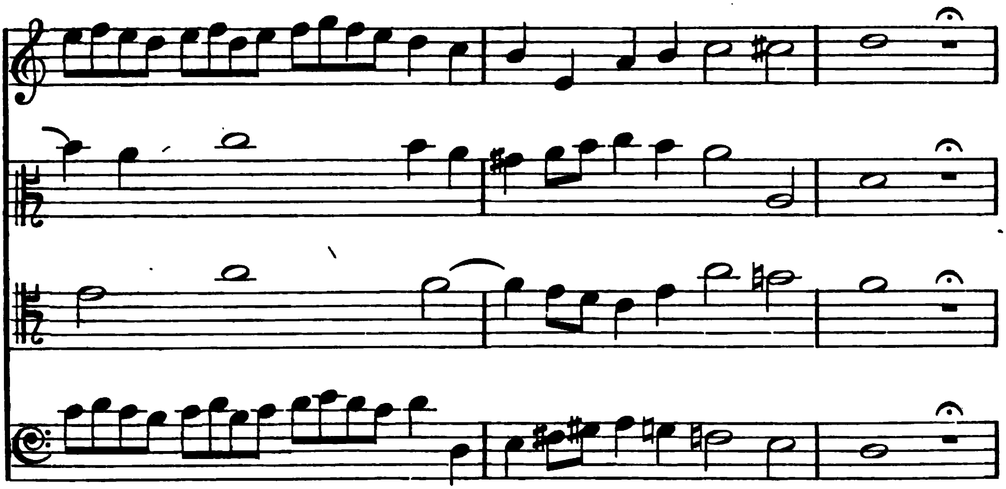

Closest Stretto.
Pedal.



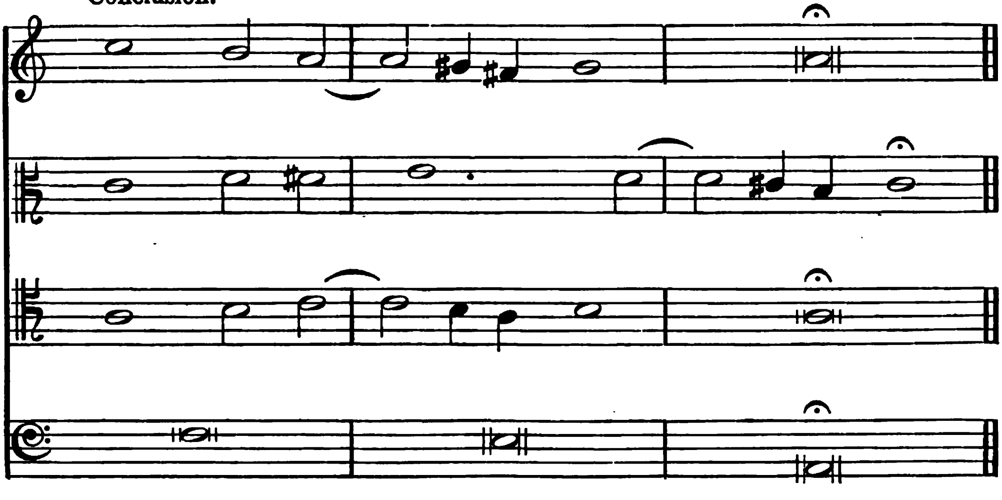


Canon between the Bass and Alto.





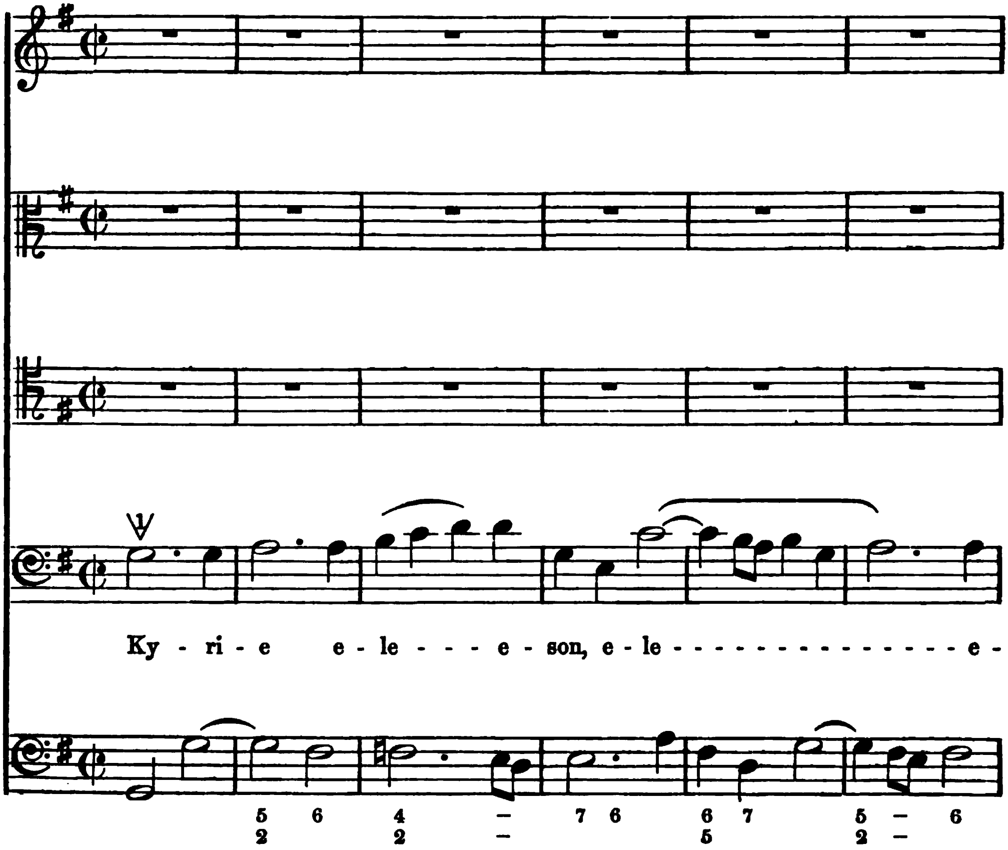
Conclusion.

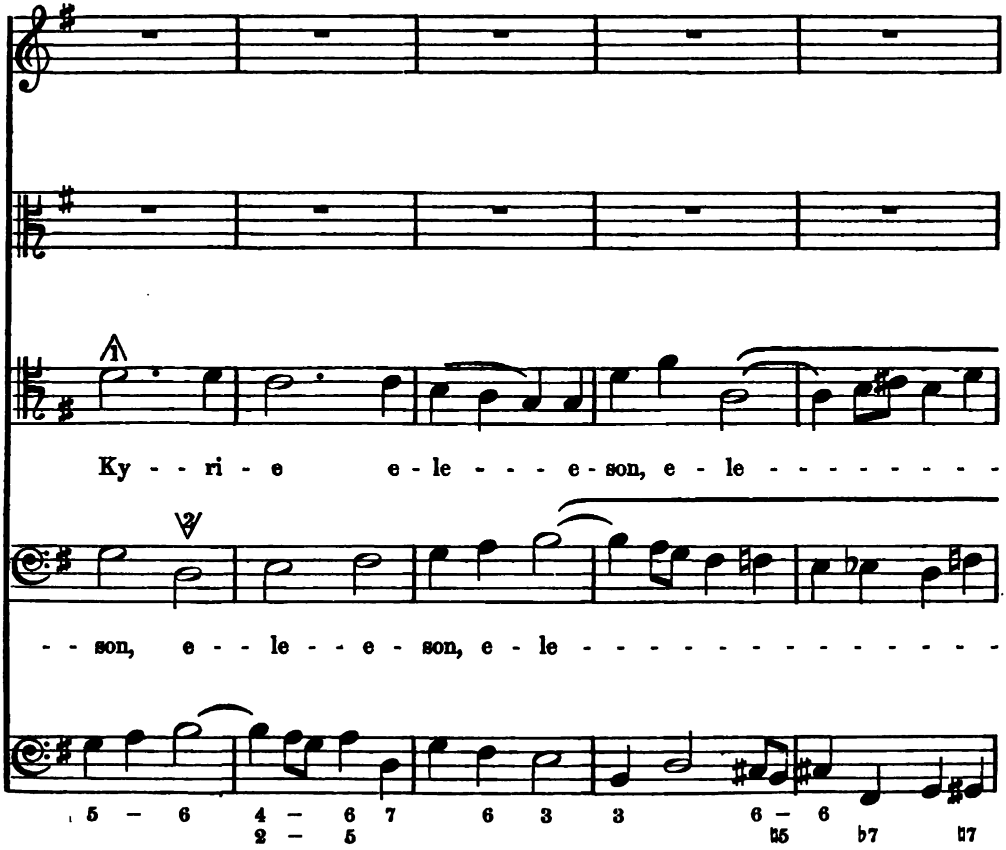


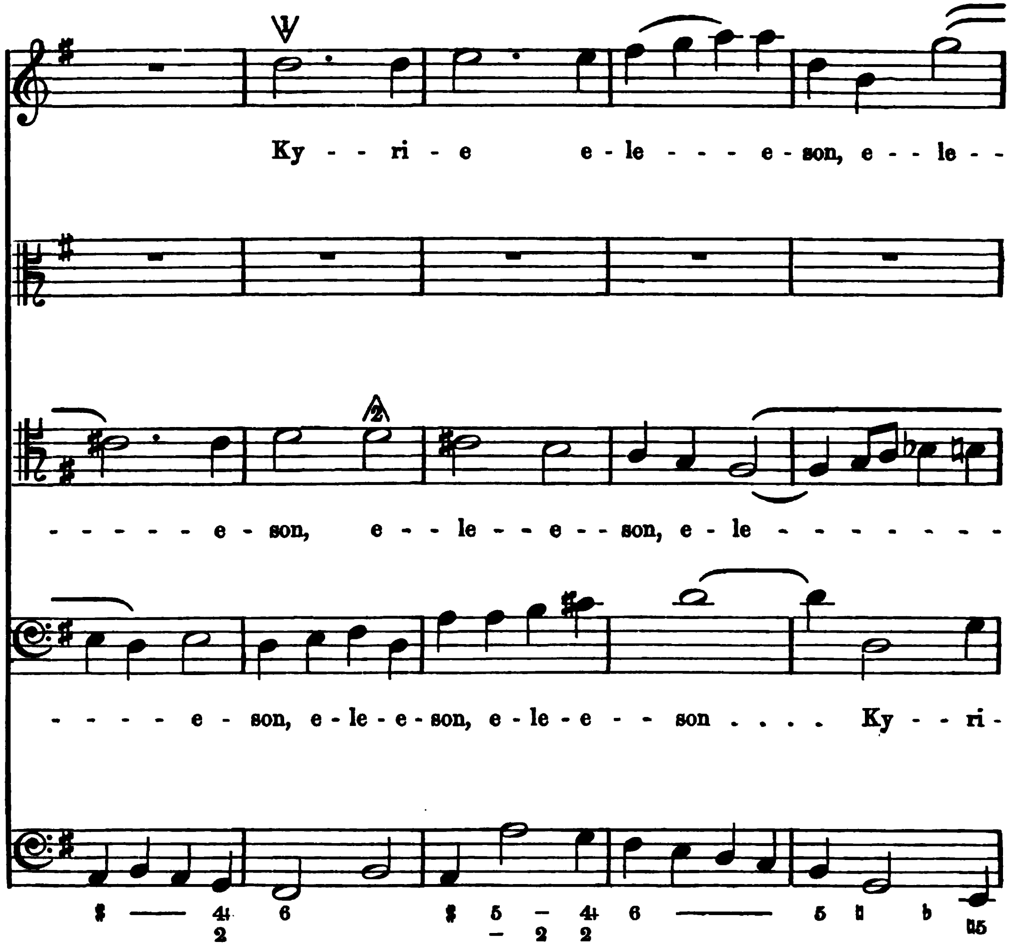
No. 18.—*Example of a Four-Part Fugue with Three Subjects, and an Answer by Inversion.*

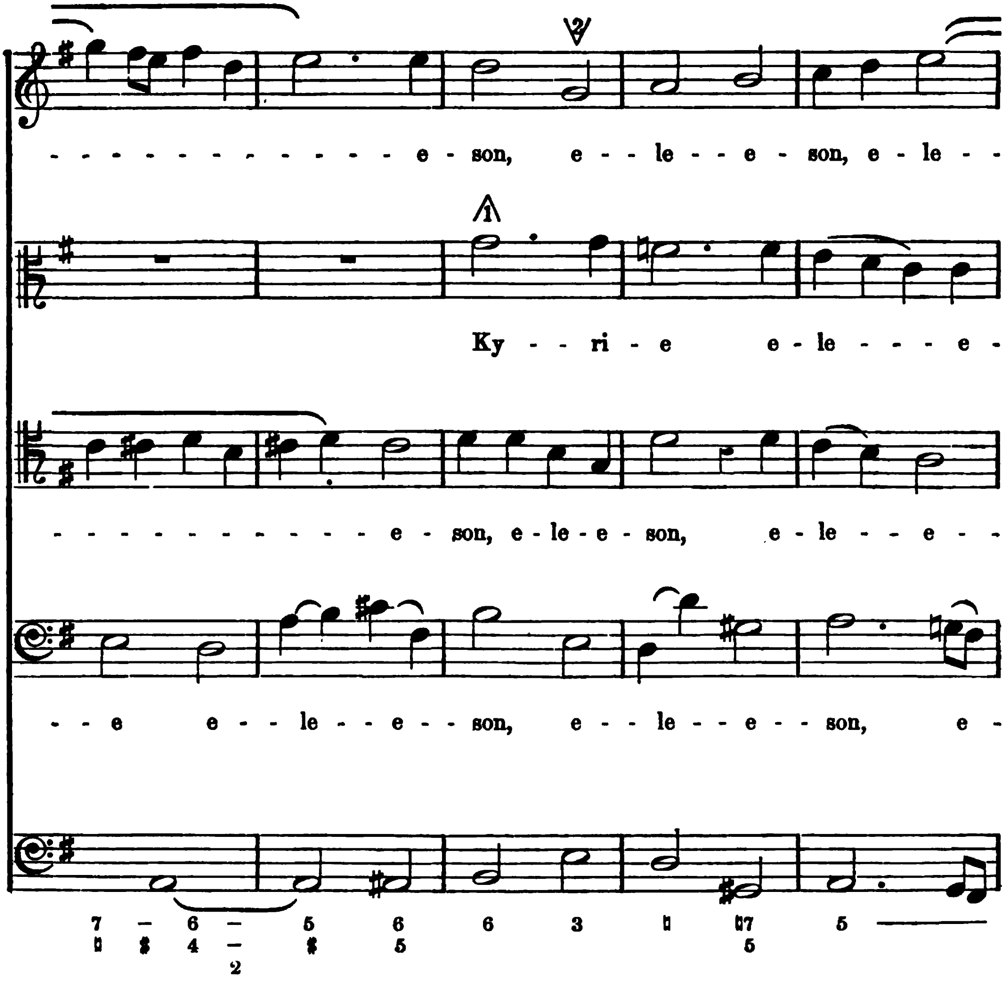
With additional Organ Accompaniment figured.

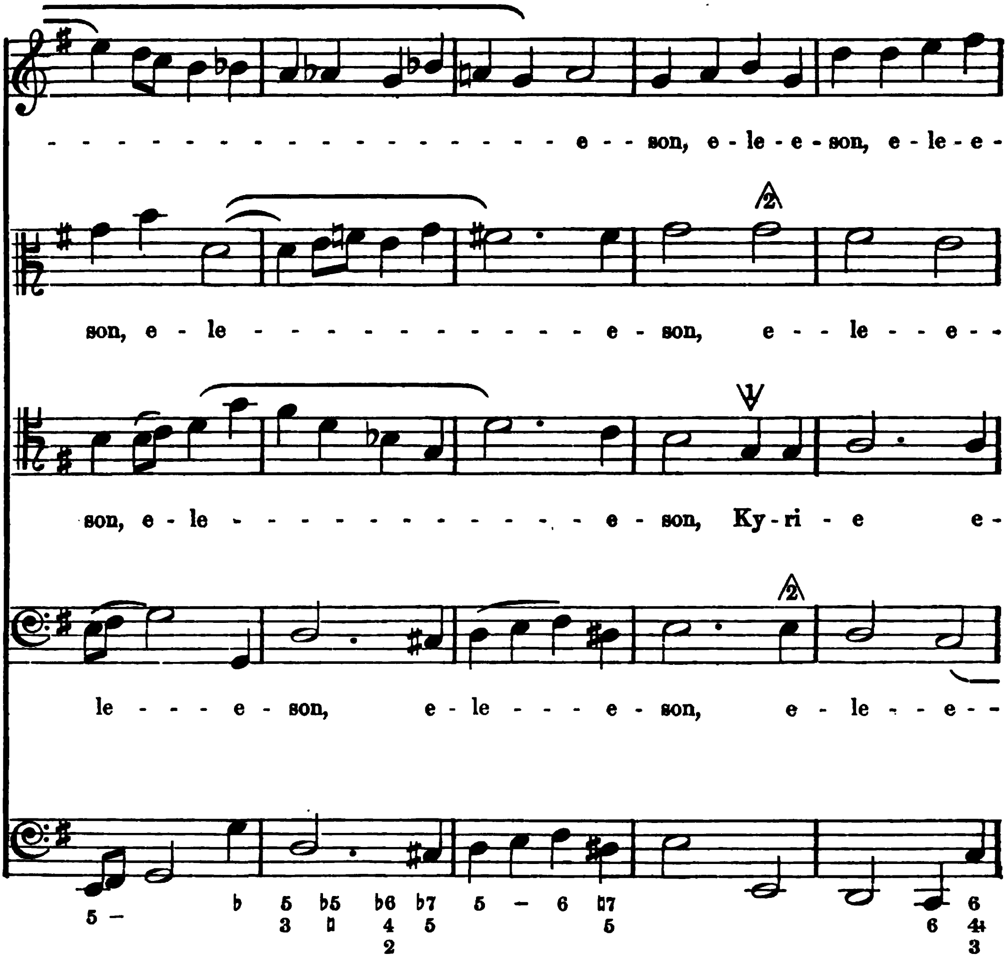
By J. Sebastian Bach.

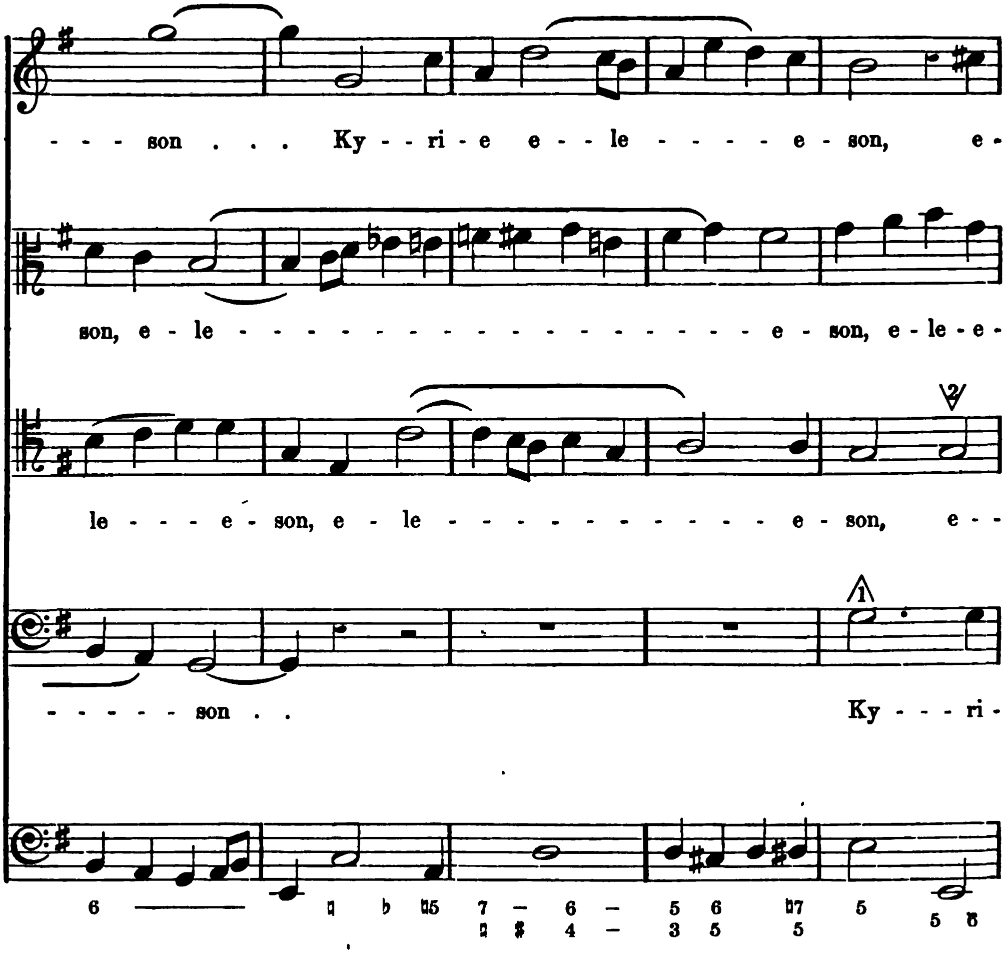

Ky - ri - e e - le - - - - e - son, e - le - - - - - - - - - - - - - - - - e -
5 6 4 — 7 6 6 7 5 — 6
2 2 — 5 2 —

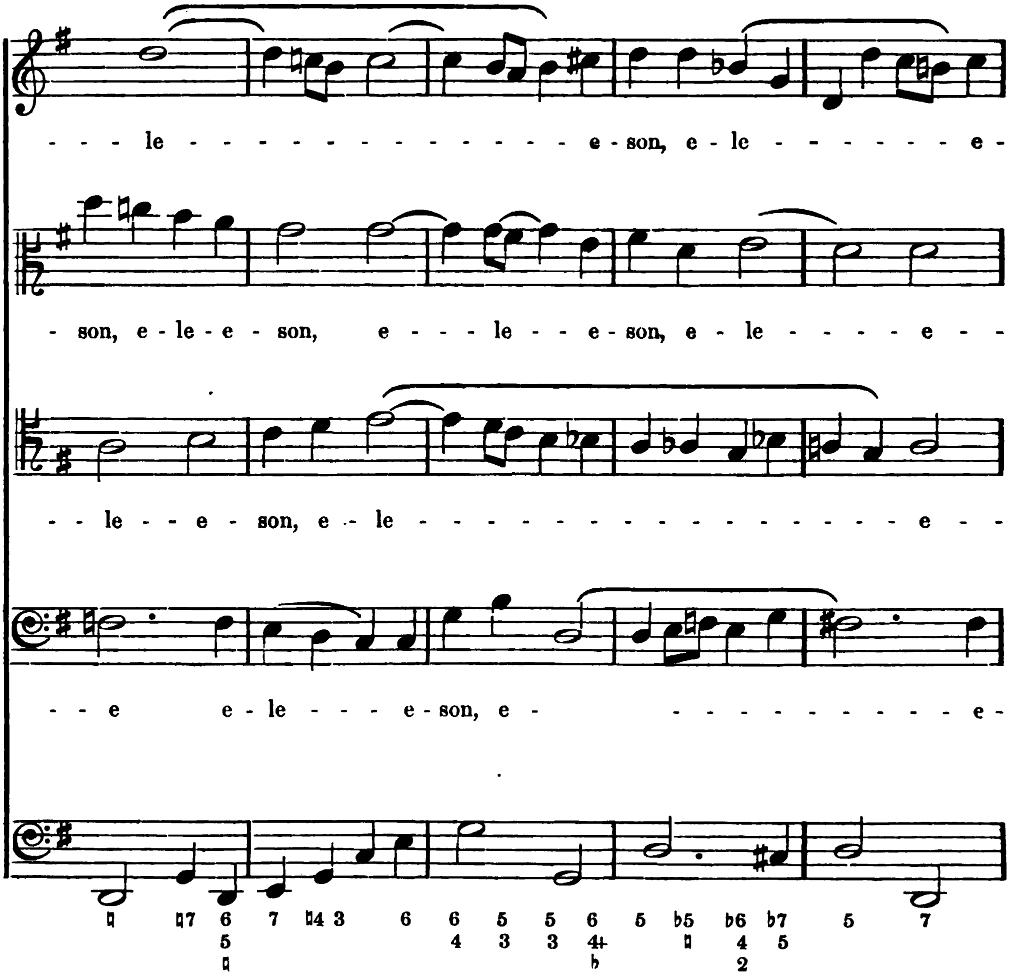

1
Ky - - ri - - e e - le - - - - e - son, e - le - - - - - - - - -
2
- - son, e - - - le - - - e - son, e - le - - - - - - - - - - - - - - - - -
5 – 6 4 – 6 7 6 3 3 6 – 6
2 – 5 ♮5 ♭7 ♮7

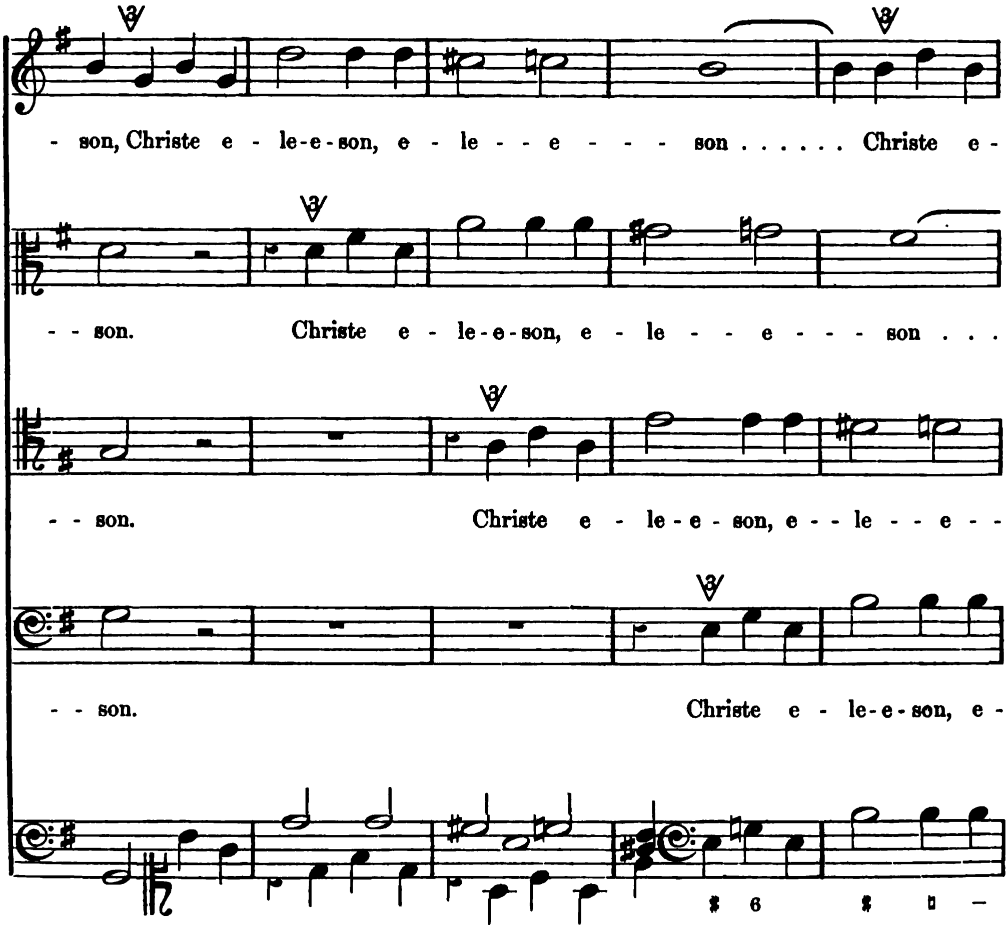

1
Ky - - ri - e e - le - - - - e - son, e - - le - -
2
- - - - - - e - son, e - - le - - e - - son, e - le - - - - - - - -
- - - - - e - son, e - le - e - son, e - le - e - - son . . . . Ky - - ri -
♯ — 4♮ 2 6 ♯ 5 — 4♮ 2 — 2 2 6 — 5 ♮ ♭ ♮5

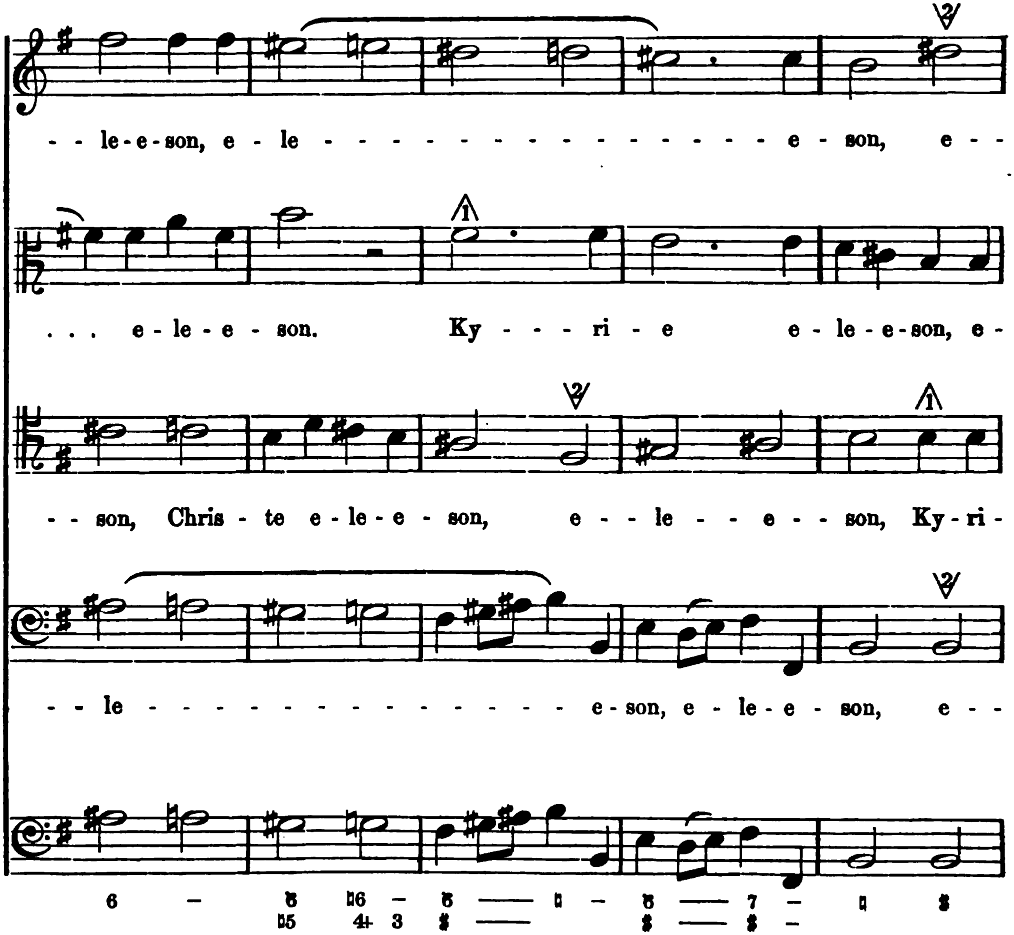

2
- - - - - - - - - - - - - - e - son, e - - le - - e - son, e - le - -
1
Ky - - ri - e e - le - - - - e -
- - - - - - - - - - - - - e - son, e - le - e - son, e - le - - - e - -
- - e e - - le - - - e - - son, e - - le - - e - - son, e -
7 — 6 — 5 6 6 3 ♮ ♮7 5
♮ ♯ 4 — ♯ 5 5
2

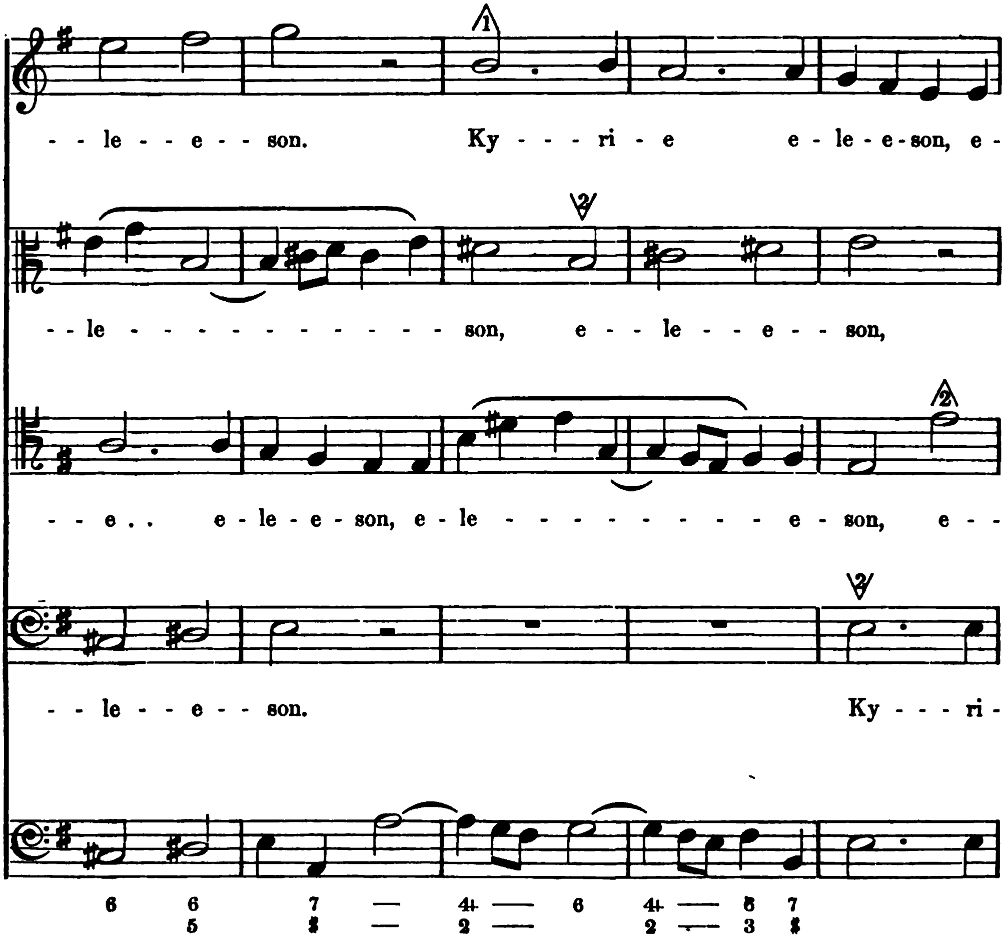

- e - - son, e - le - e - son, e - le - e -
son, e - le - - - - - - - - - - - - - - e - son, e - - le - - - e - -
son, e - le - - - - - - - - - - - - - e - son, Ky - ri - e e -
le - - - - e - son, e - le - - - - e - son, e - le - - - e - -
5 – b 5 3 b5 ♮ b6 4 2 b7 5 5 – 6 ♮7 5 6 6 4 3
2
1
2

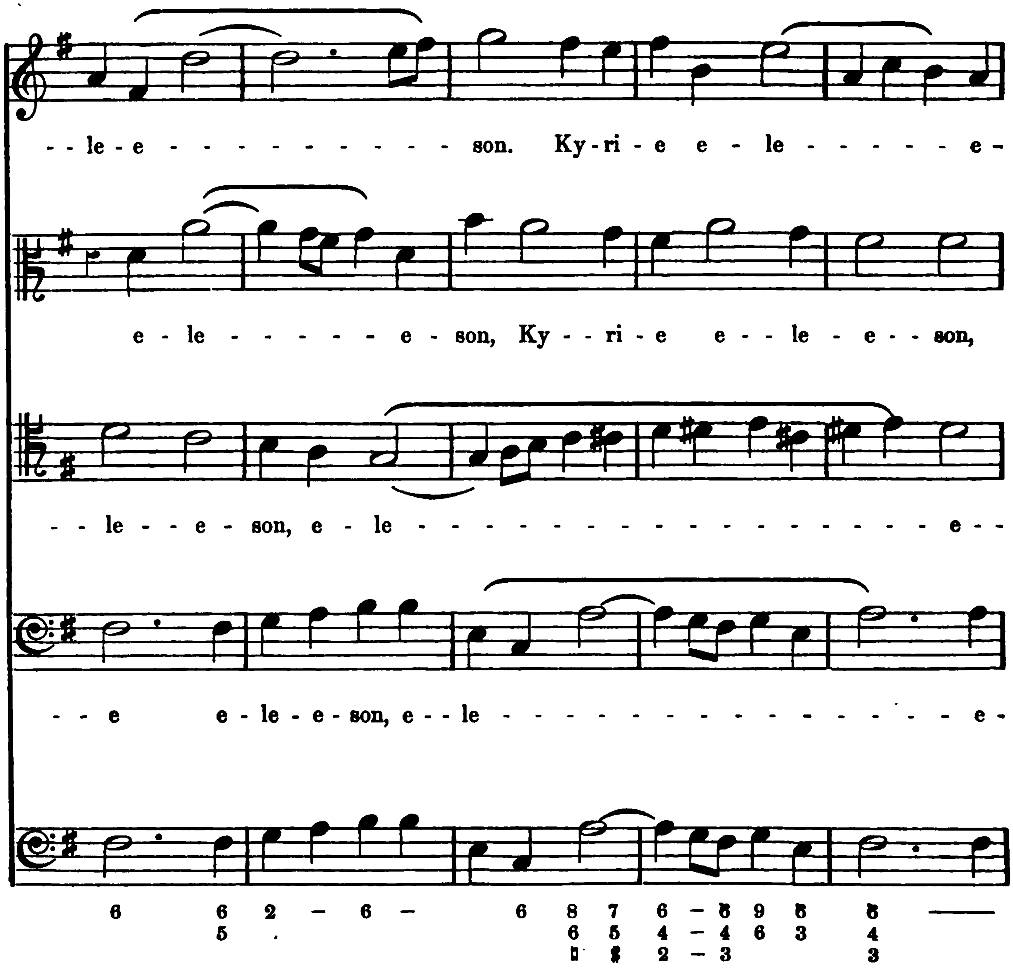

- - - son . . . Ky - - ri - e e - - le - - - - - e - son, e -
son, e - le - e - son, e - le - e -
2
le - - - - e - son, e - le - - - - - - - - - - - - - - e - son, e - -
1
- - - - - - son . .
Ky - - - ri -
6
♮ ♭ ♮5 7 — 6 — 5 6 ♮7 5
♮ ♯ 4 — 3 5 5
5 6

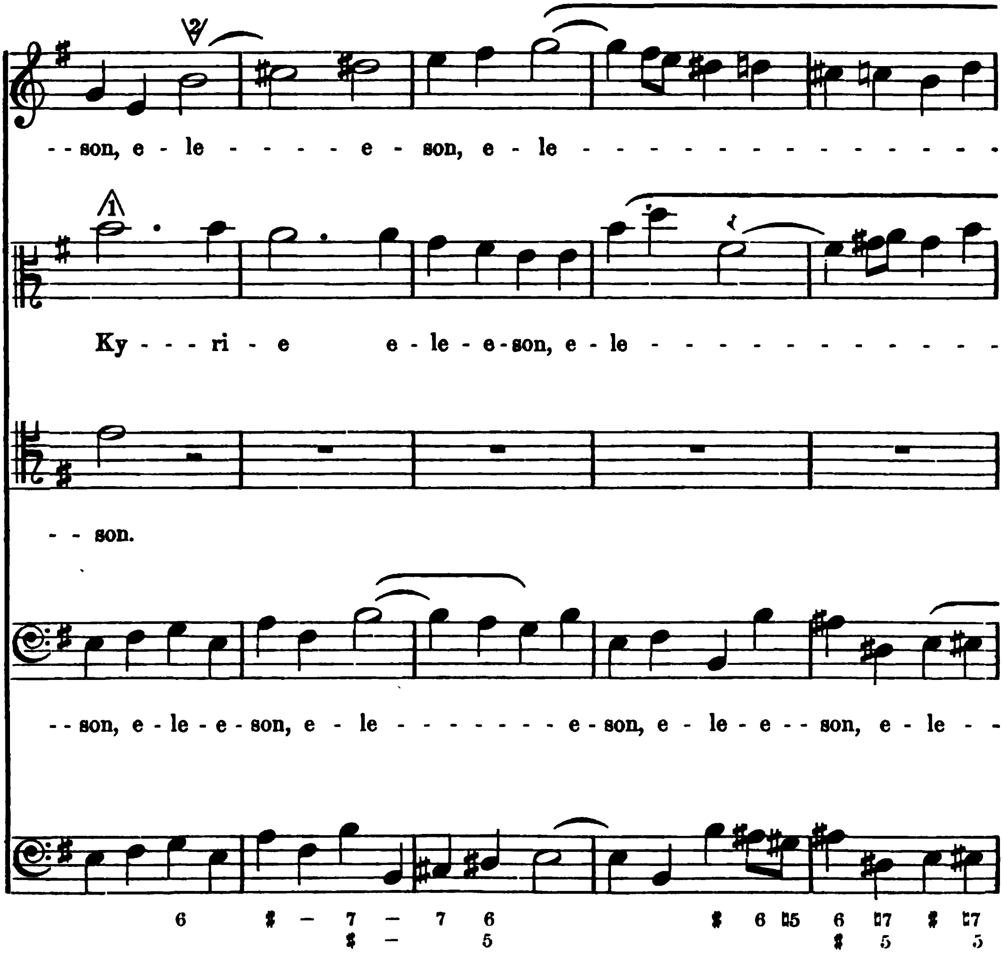

- - - le - - - - - - - - - - - - - - e - son, e - le - - - - - - - - e -
- son, e - le - e - son, e - - - le - - - e - son, e - le - - - - - - e - -
- - le - - - e - son, e - le - - - - - - - - - - - - - - - - - - - e - - -
- - e e - le - - - e - son, e - - - - - - - - - - - - - e -
♮ ♮7 6 5 ♮ 7 ♮4 3 6 6 4 5 3 5 3 6 4+ ♭ 5 ♭5 ♮ ♭6 4 2 ♭7 5 5 7

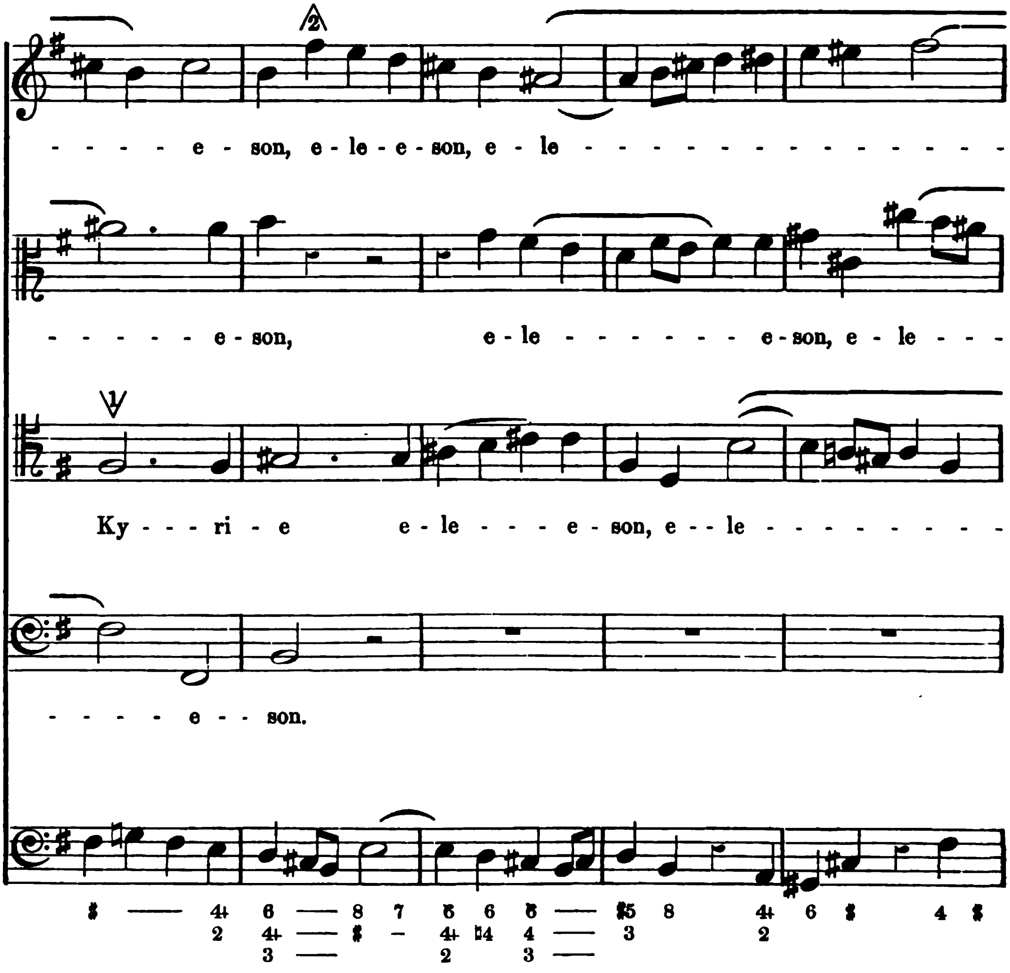

- son, Christe e - le-e-son, e - le - - e - - - son . . . . . . Christe e -
- - son. Christe e - le-e-son, e - le - - e - - - son . . .
- - son. Christe e - le-e-son, e - - le - - e - -
- - son. Christe e - le-e-son, e -
♯ 6 ♯ ♮ –

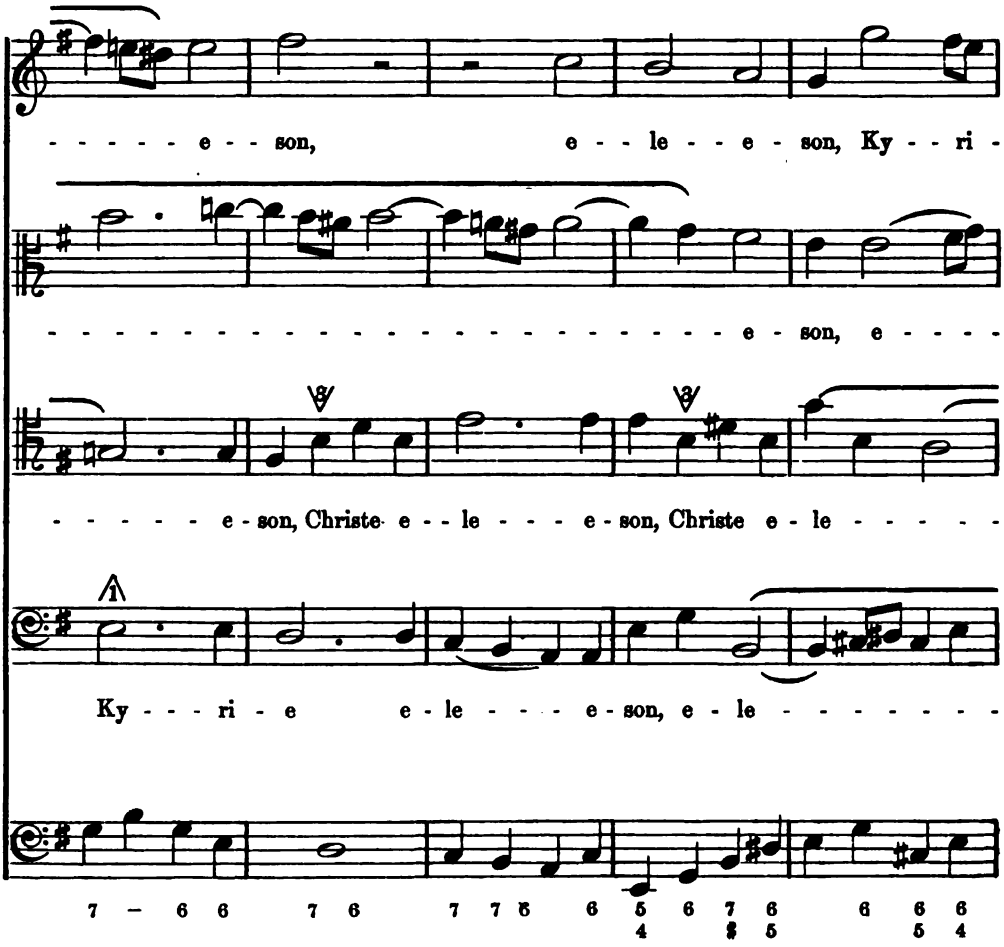

- - le - e - son, e - le - - - - - - - - - - - - - - - - - - e - son, e - -
. . . e - le - e - son. Ky - - - ri - - e e - le - e - son, e -
- - son, Chris - te e - le - e - son, e - - le - - - e - - son, Ky - ri -
- - le - - - - - - - - - - - - - - - - e - son, e - le - e - son, e - -
6 – 6 ♮6 – 6 — ♮ – 6 — 7 – ♮ ♯
♮5 4+ 3 ♯ — ♯ — ♯ –

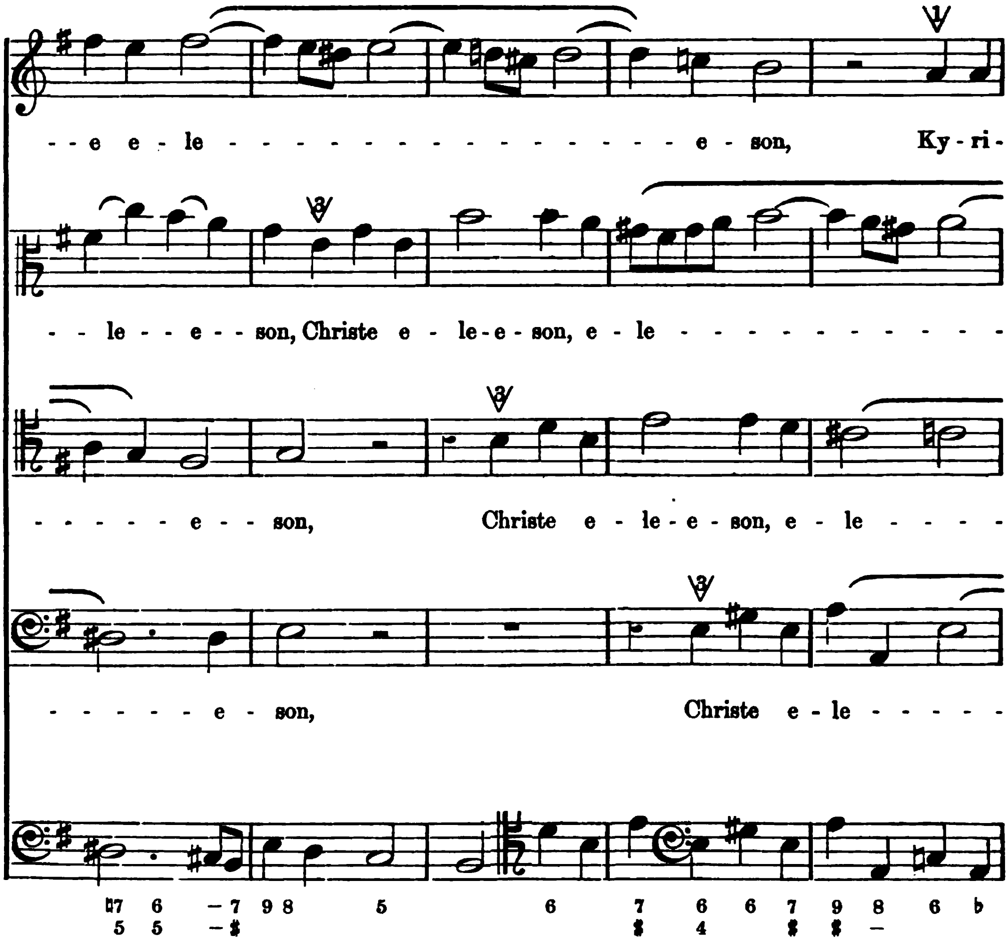

1
- - le - - - e - - son. Ky - - - ri - - e e - le - e - son, e -
2
- - le - - - - - - - - - - - - son, e - - le - - - e - - son,
2
- - e . . e - le - e - son, e - le - - - - - - - - - - - e - son, e - -
2
- - le - - - e - - son. Ky - - - ri -
6 6 7 4+ 6 4+ 8 7
5 ♯ 2 2 3 ♯

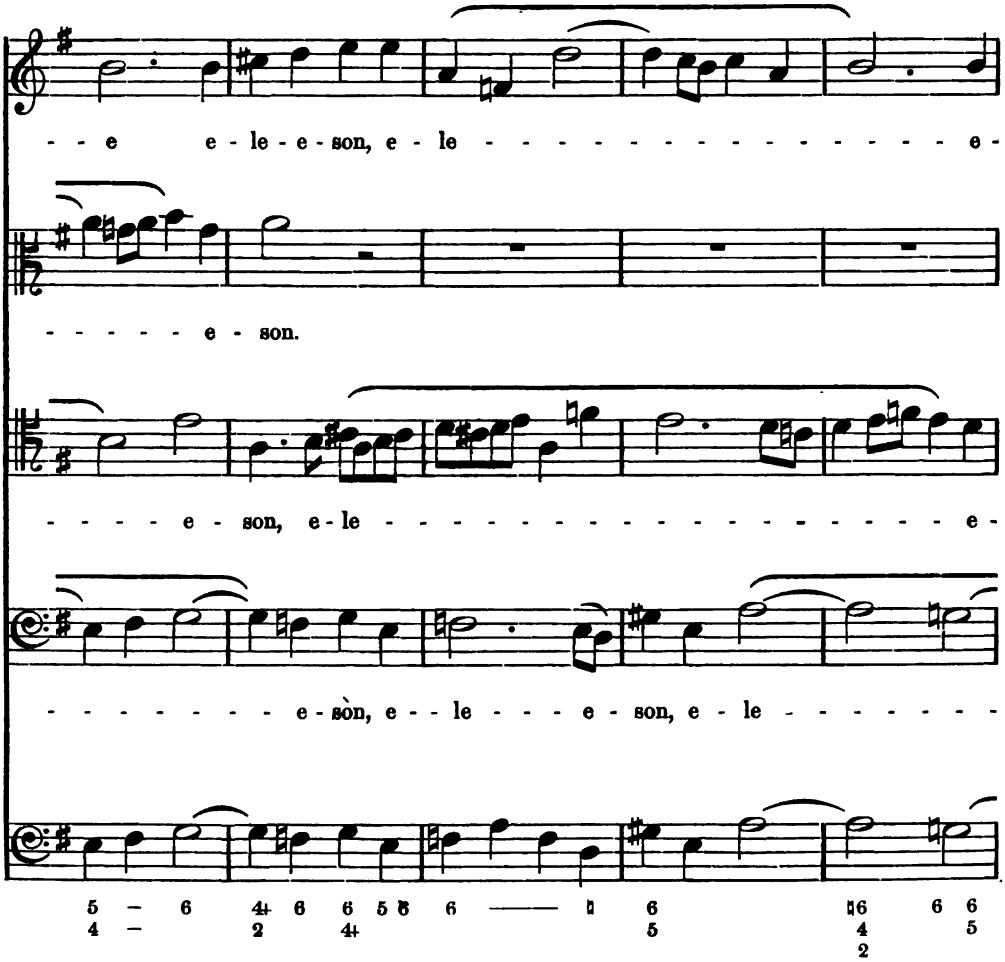

- - le - e - - - - - - - - - - - son. Ky - ri - e e - le - - - - - - e -
e - le - - - - - - - e - son, Ky - - ri - e e - - le - - e - - son,
- - le - - - e - son, e - le - e - -
- - e e - le - e - son, e - - le - - - - - - - - - - - - - - - - - - e -
6 6 2 – 6 – 6 8 7 6 – 8 9 8 8
5 6 5 4 – 4 6 3 4
♮ ♯ 2 – 3 3

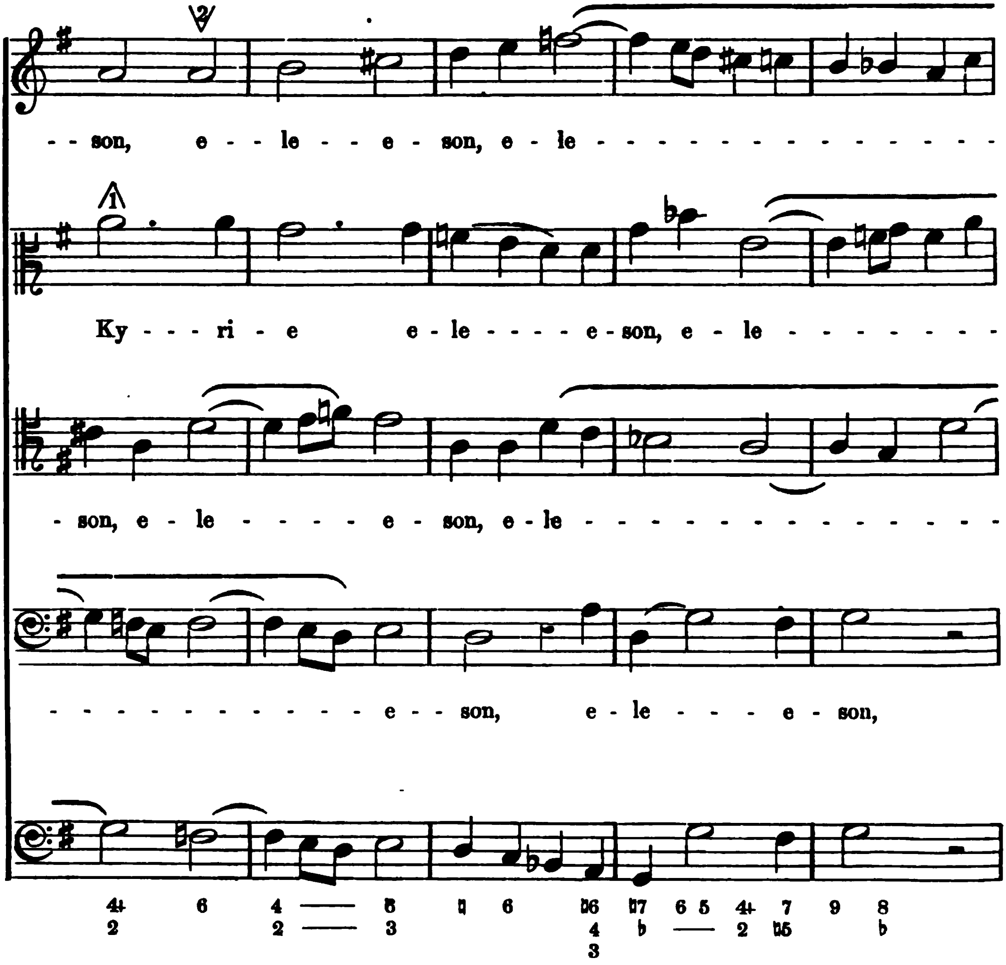

2
- - son, e - le - - - - - e - son, e - le - - - - - - - - - - - - - - - - -
1
Ky - - - ri - e e - le - e - son, e - le - - - - - - - - - - - - -
- - son.
- - son, e - le - e - son, e - le - - - - - - - - e - son, e - le - e - - son, e - le - -
6 ♯ – 7 – 7 6 ♯ 6 ♮5 6 ♮7 ♯ ♮7
♯ – 5 ♯ 5 5


2
- - - - - e - son, e - le - e - son, e - le - - - - - - - - - - - - - - - -
- - - - - - e - son, e - le - - - - - - - e - son, e - le - - -
1
Ky - - - ri - e e - le - - - e - son, e - - le - - - - - - - - -
- - - - - e - - son.

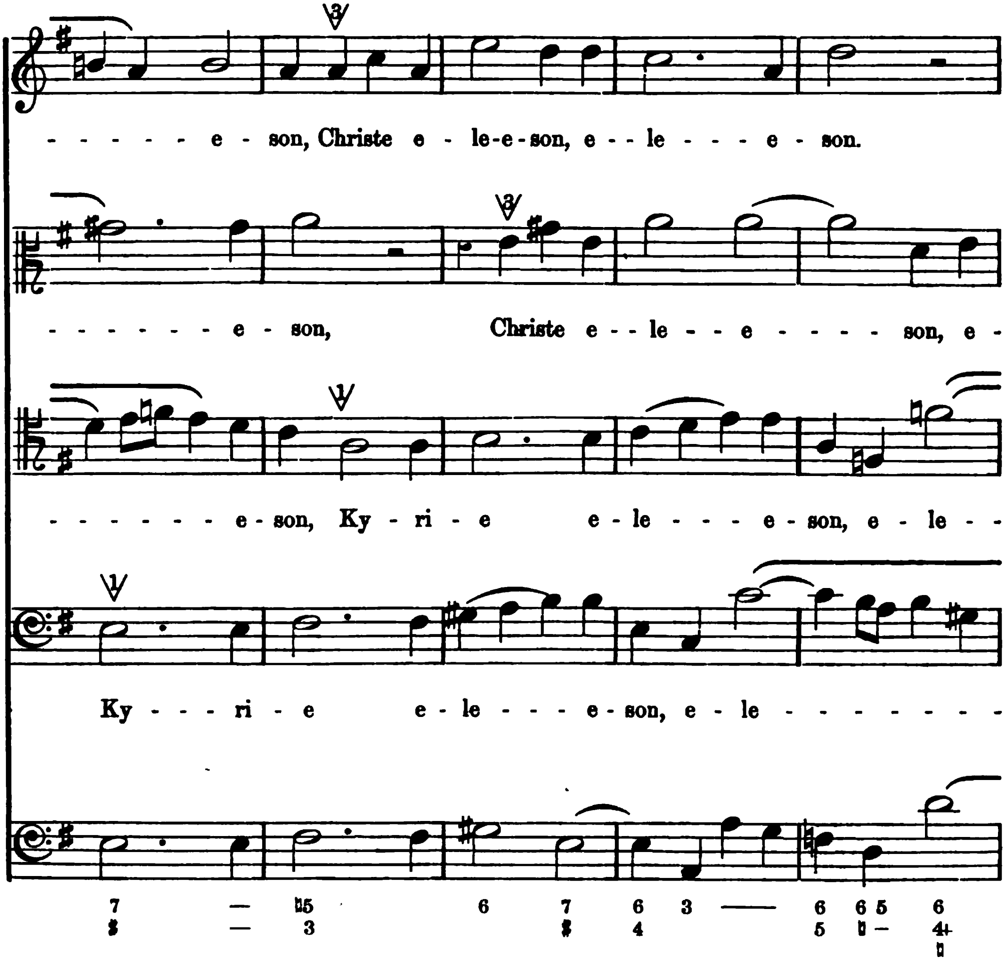

- - - - - - e - - son, e - - le - - - e - son, Ky - - ri -
- e - son, e - - - -
- - - - - - e - son, Christe e - - le - - - - e - son, Christe e - le - - - - - -
Ky - - - ri - e e - le - - - - e - son, e - le - - - - - - - -
7 — 6 6 7 6 7 7 6 6 5 6 7 6 6 6 6
4 ♮ 5 5 4

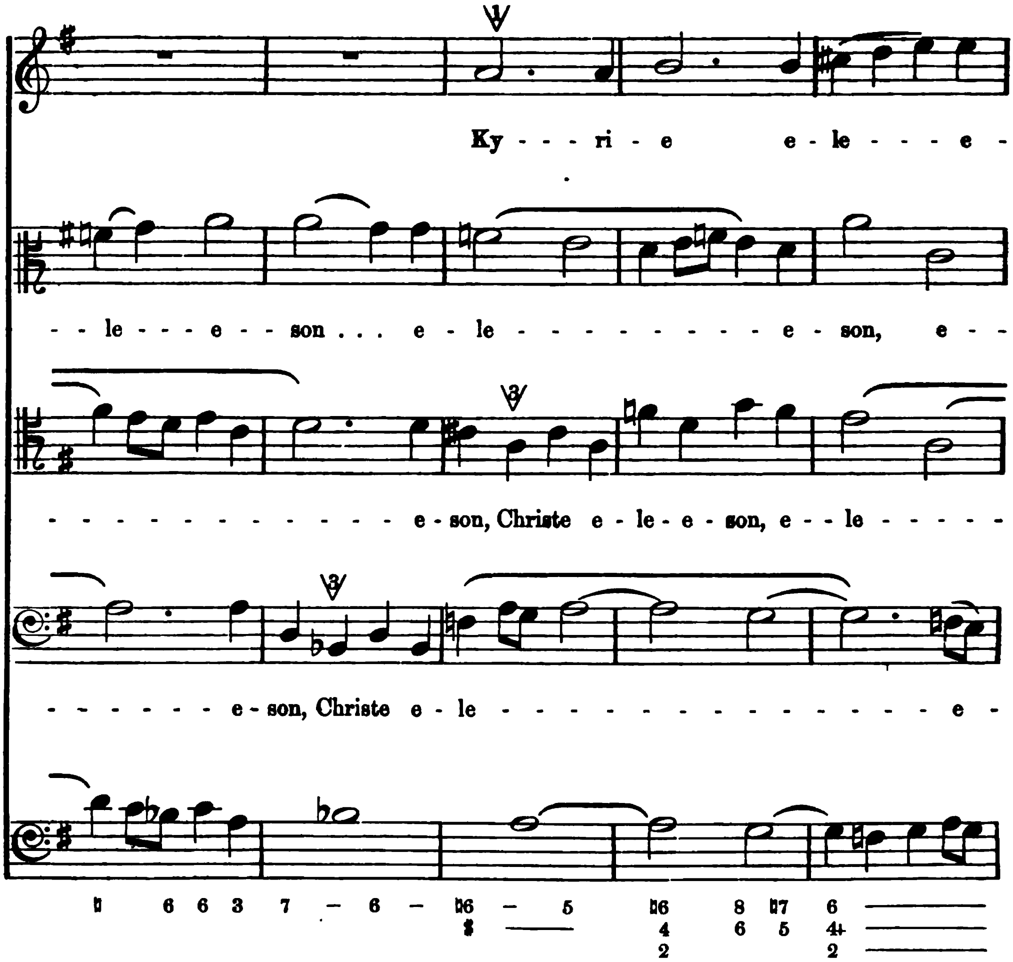

- - e e - le - - - - - - - - - - - - - - - - e - son, Ky - ri -
- - le - - e - - son, Christe e - le - e - son, e - le - - - - - - - - - - - -
- - - - - - e - - son, Christe e - le - e - son, e - le - - - - -
- - - - - - e - son, Christe e - le - - - - -
♮7 6 – 7 9 8 5 6 7 6 6 7 9 8 6 ♭
5 5 – ♯ ♯ 4 ♯ ♯ –

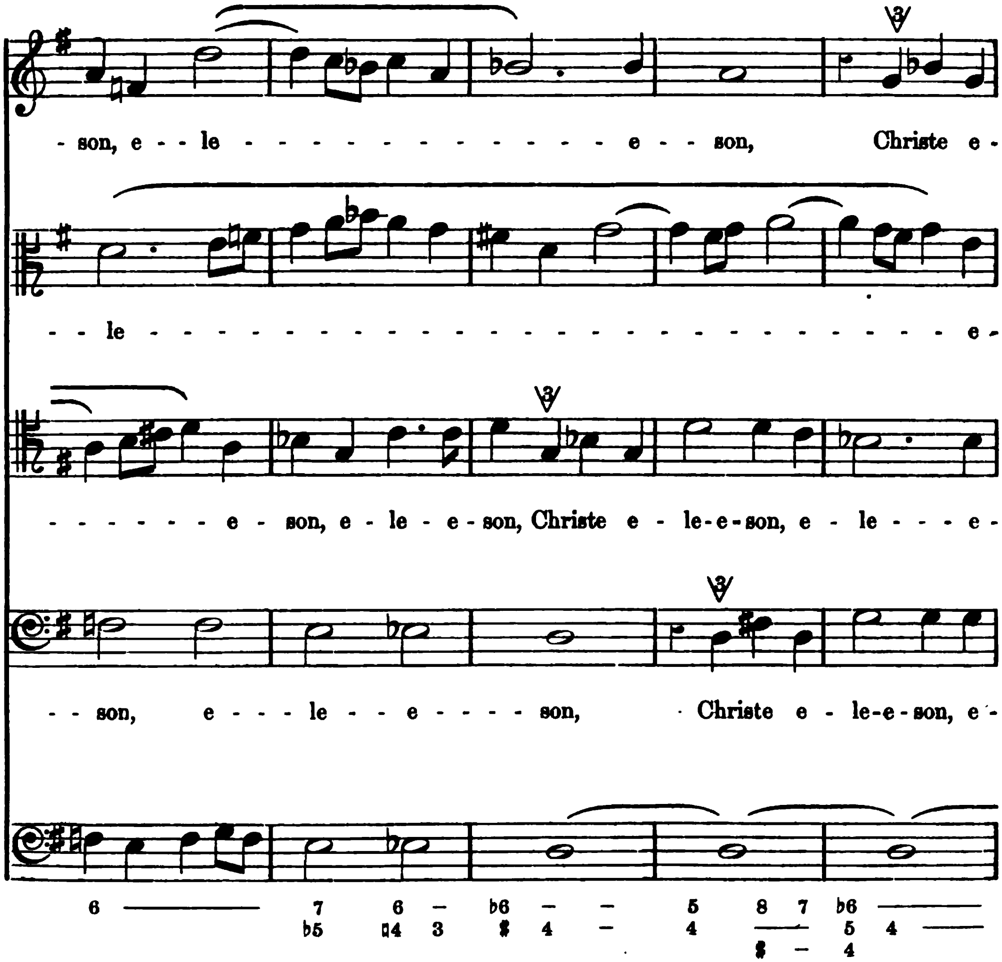

- - e e - le - e - son, e - le - - - - - - - - - - - - - - - - e -
- - - - - - e - son.
- - - - - e - son, e - le - e -
- - - - - - - - - e - sòn, e - - le - - - e - son, e - le - - - - - - - - -
5 — 6 4+ 6 6 5 5 6 — ♮ 6 ♮6 6 6
4 — 2 4+ 5 4 5
2

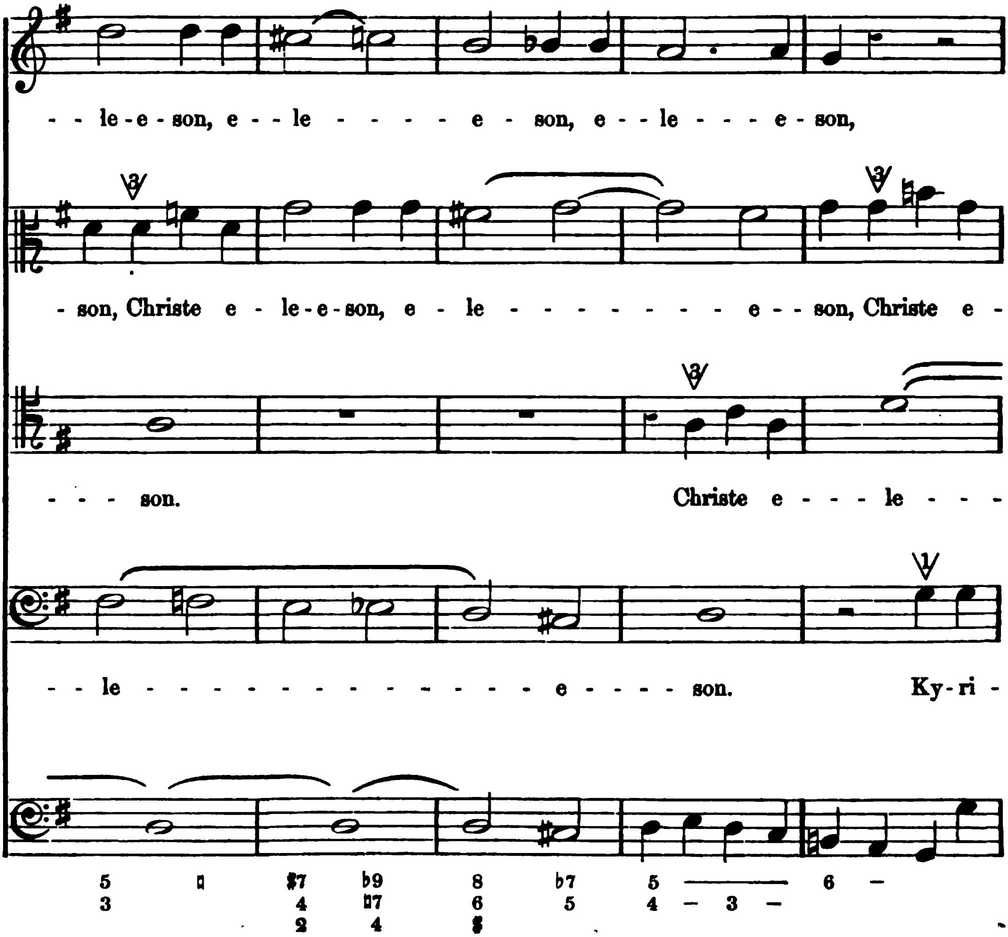


- - son, e - - le - - - e - son, e - le - - - - - - - - - - - - - - - -
Ky - - - ri - - e e - le - - - - - e - son, e - le - - - - - - - -
- son, e - le - - - - - - e - son, e - le - - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - e - - son, e - le - - - - e - son,
4+ 2 6 4 2 8 3 ♮ 6 ♮6 4 3 ♮7 ♭ 6 5 4+ 2 7 ♮5 9 8 ♭

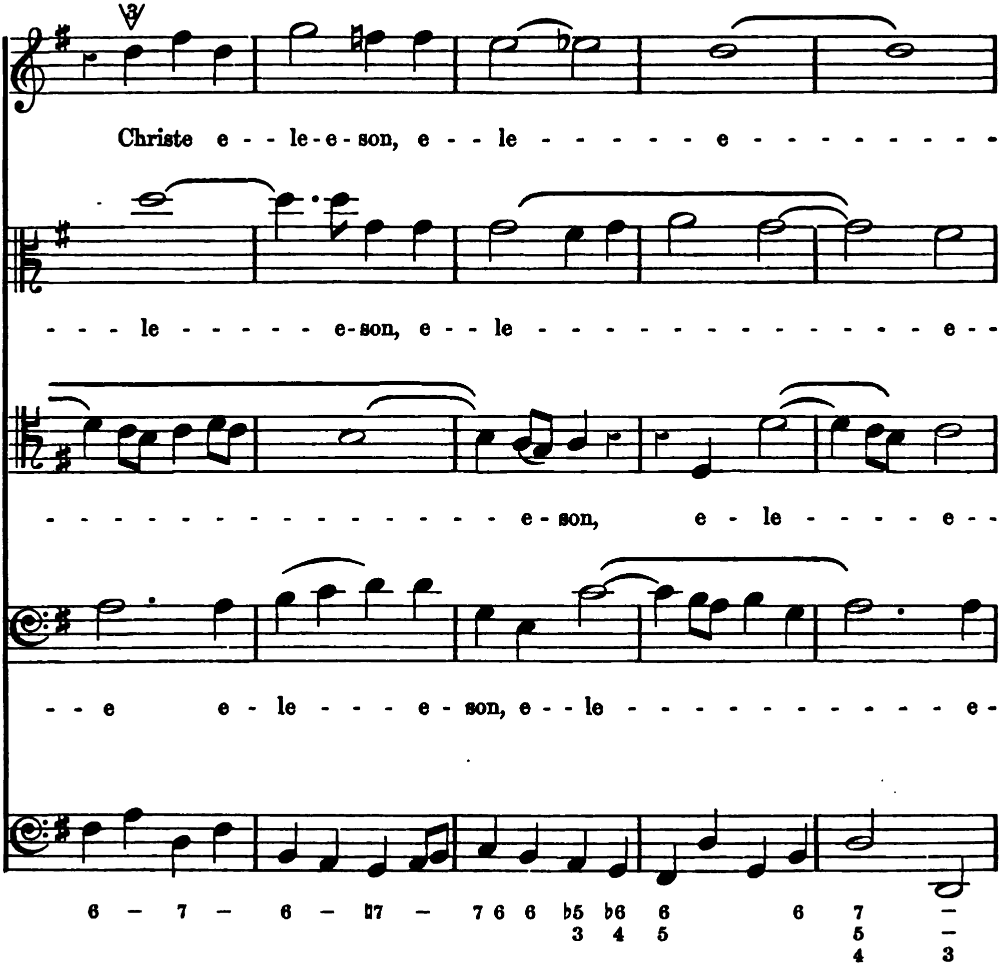

- - - - - - e - son, Christe e - le-e-son, e - - le - - - - e - son.
- - - - - - - e - son, Christe e - - le - - e - - - - - son, e -
- - - - - - - e - son, Ky - ri - e e - le - - - - e - son, e - le - -
Ky - - - ri - e e - le - - - - e - son, e - le - - - - - - - -
7 — ♮5 6 7 6 3 —— 6 6 5 6
♯ — 3 ♯ 4 5 ♮ — 4+ ♮


Ky - - - ri - e e - le - - - - e -
- - le - - - e - - son . . . e - le - - - - - - - - - - - e - son, e - -
- - - - - - - - - - - - - - e - son, Christe e - le - e - son, e - - le - - - - -
- - - - - - - e - son, Christe e - le - - - - - - - - - - - - - - - - - - e -
♮ 6 6 3 7 — 6 — ♮6 — 5 ♮6 8 ♮7 6
♯ 4 6 5 4+
2 2

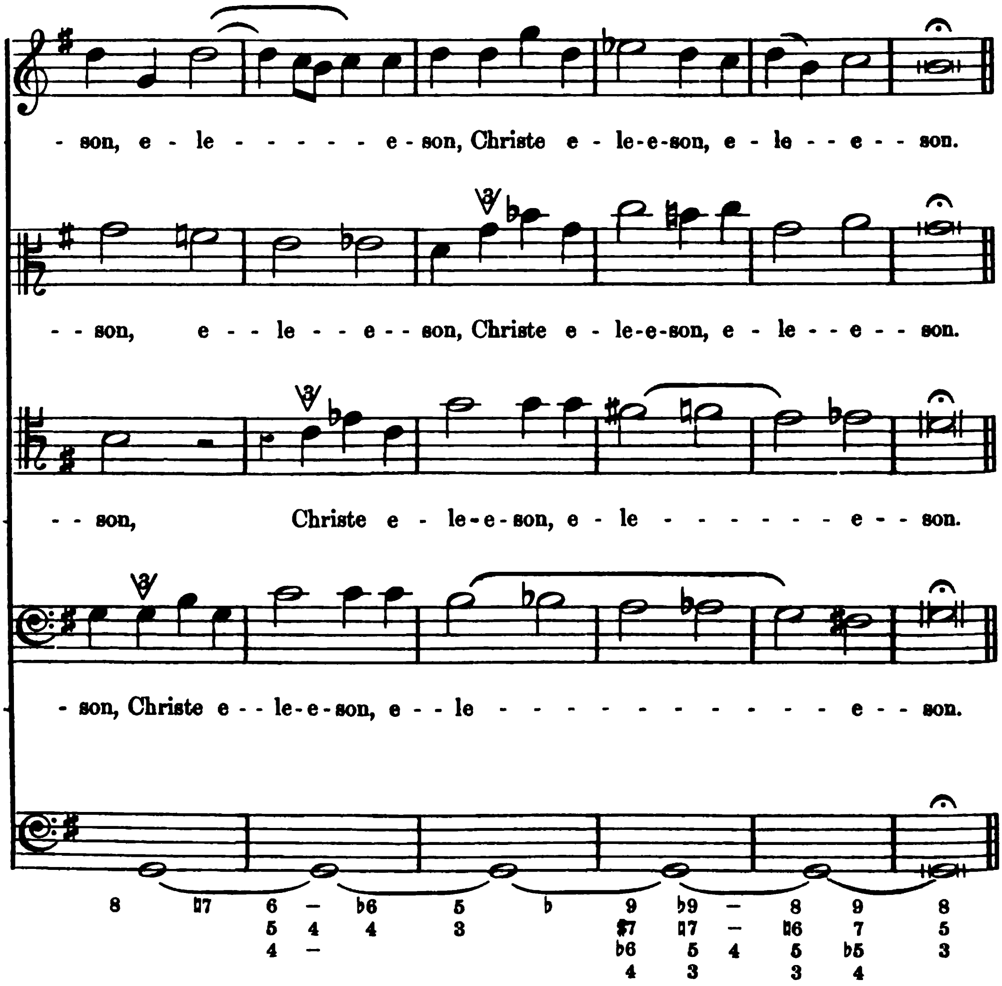

- son, e - - le - - - - - - - - - - - - - - - e - - son, Christe e -
- - le - e -
- - - - - - - e - son, e - le - e - son, Christe e - le-e-son, e - le - - - - e -
- - son, e - - - le - - e - - - - son, Christe e - le-e-son, e -
6 7 6 b6 5 8 7 b6
b5 ♮4 3 ♯ 4 4 5 4
♯ 4


- - le - e - son, e - - le - - - - - e - son, e - - le - - - - e - son,
- son, Christe e - le - e - son, e - le - - - - - - - - - e - - son, Christe e -
- - - - son. Christe e - - - le - - -
- - le - - - - - - - - - - - - - - e - - - - son. Ky - ri -
5 3
♮
♯7 4 2
♭9 ♮7 4
8 6 ♯
♭7 5
5 4 — 3 —
6 —

Digitized by Google


3
Christe e - - le - e - son, e - - le - - - - - - e - - - - - - - - - -
- - - le - - - - - e - son, e - - le - - - - - - - - - - - - - - - - e - -
- - - - - - - - - - - - - - - - - - e - son, e - le - - - - - e - -
- - e e - le - - - e - son, e - - le - - - - - - - - - - - - - - e -
6 – 7 – 6 – ♮7 – 7 6 6 ♭5 ♭6 6 6 7 –
3 4 5 5 –
4 3

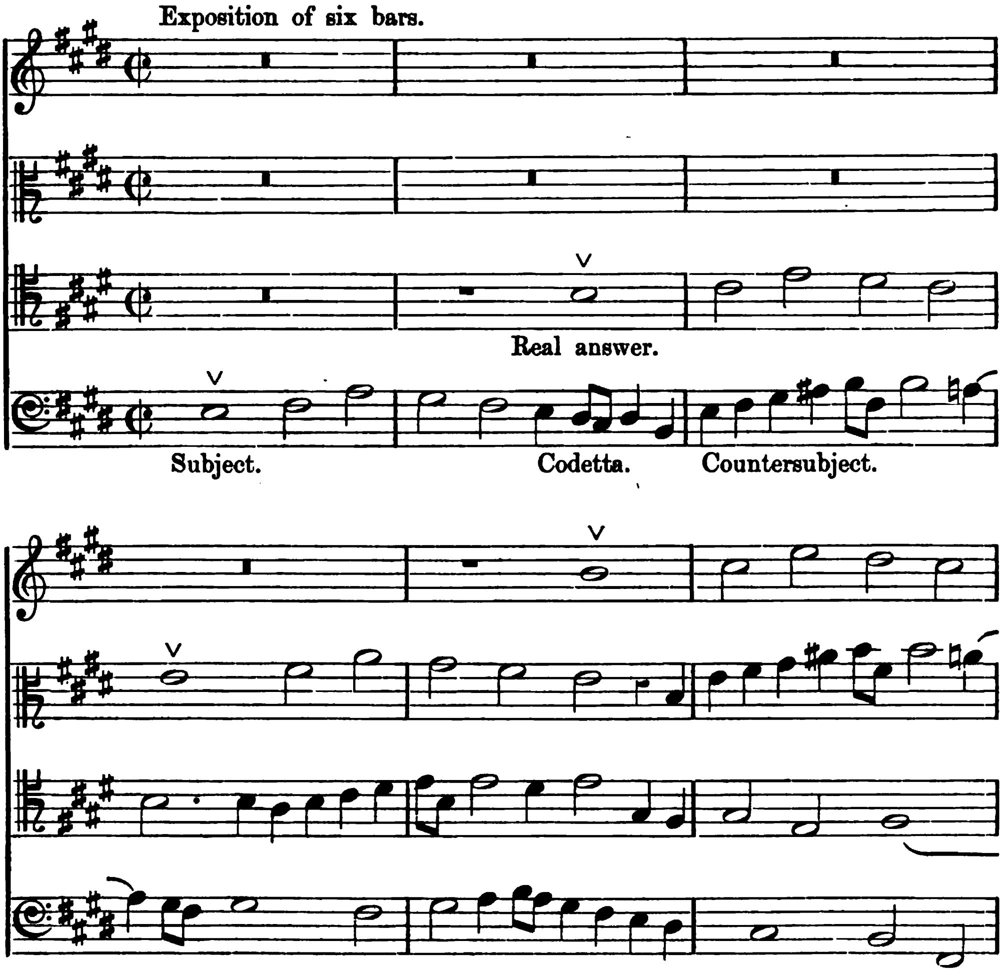
S S

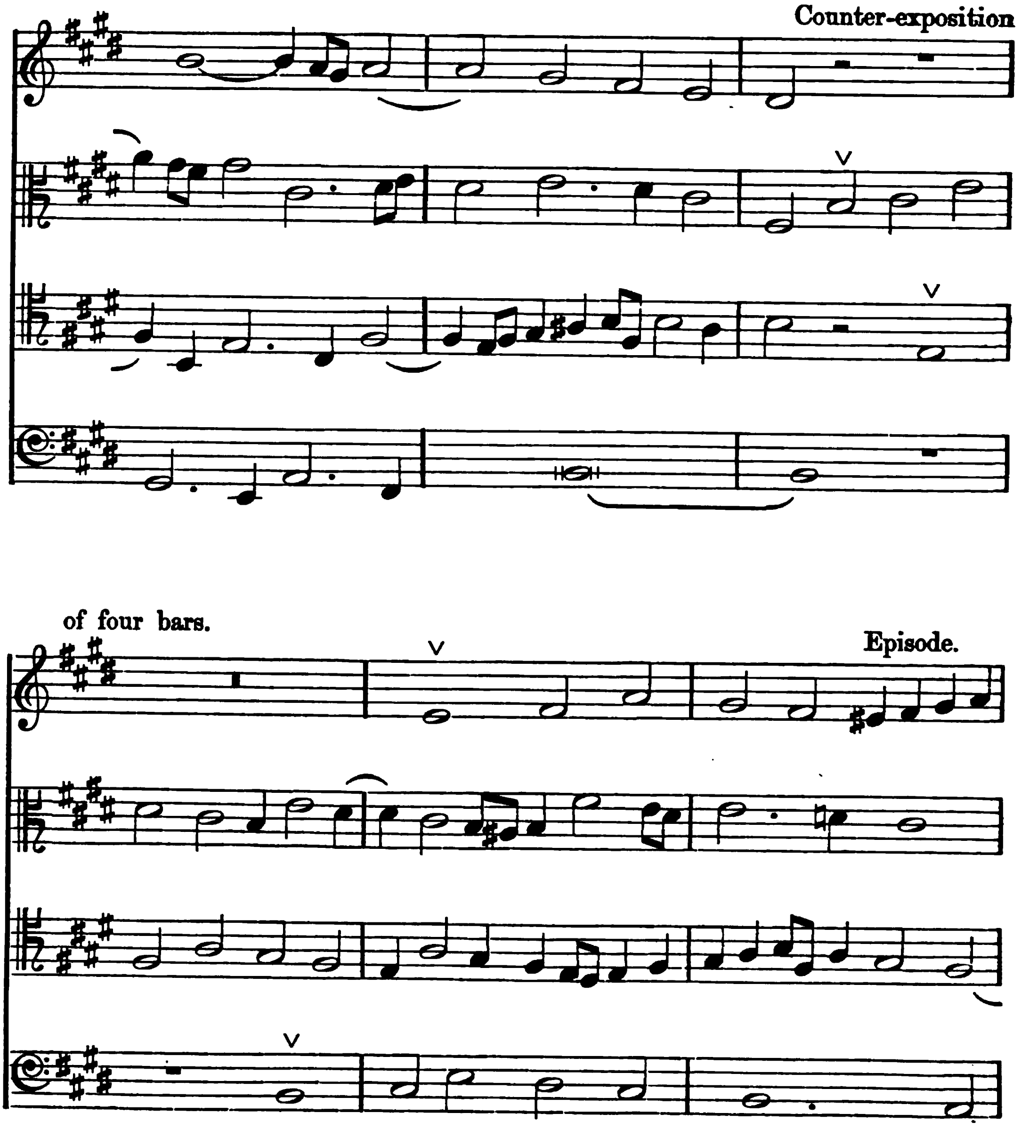

- son, e - le - - - - - - e - son, Christe e - le-e-son, e - le - - e - - son.
- - son, e - - le - - - e - - son, Christe e - le-e-son, e - le - - e - - son.
- - son, Christe e - le-e-son, e - le - - - - - - - - e - - son.
- son, Christe e - - le-e-son, e - - le - - - - - - - - - - - - - - e - - son.
8 ♮7 6 — ♭6 5 ♭ 9 ♭9 — 8 9 8
5 4 4 3 ♯7 ♮7 — ♮6 7 5
4 — ♭6 5 4 5 ♭5 3
4 3 3 4

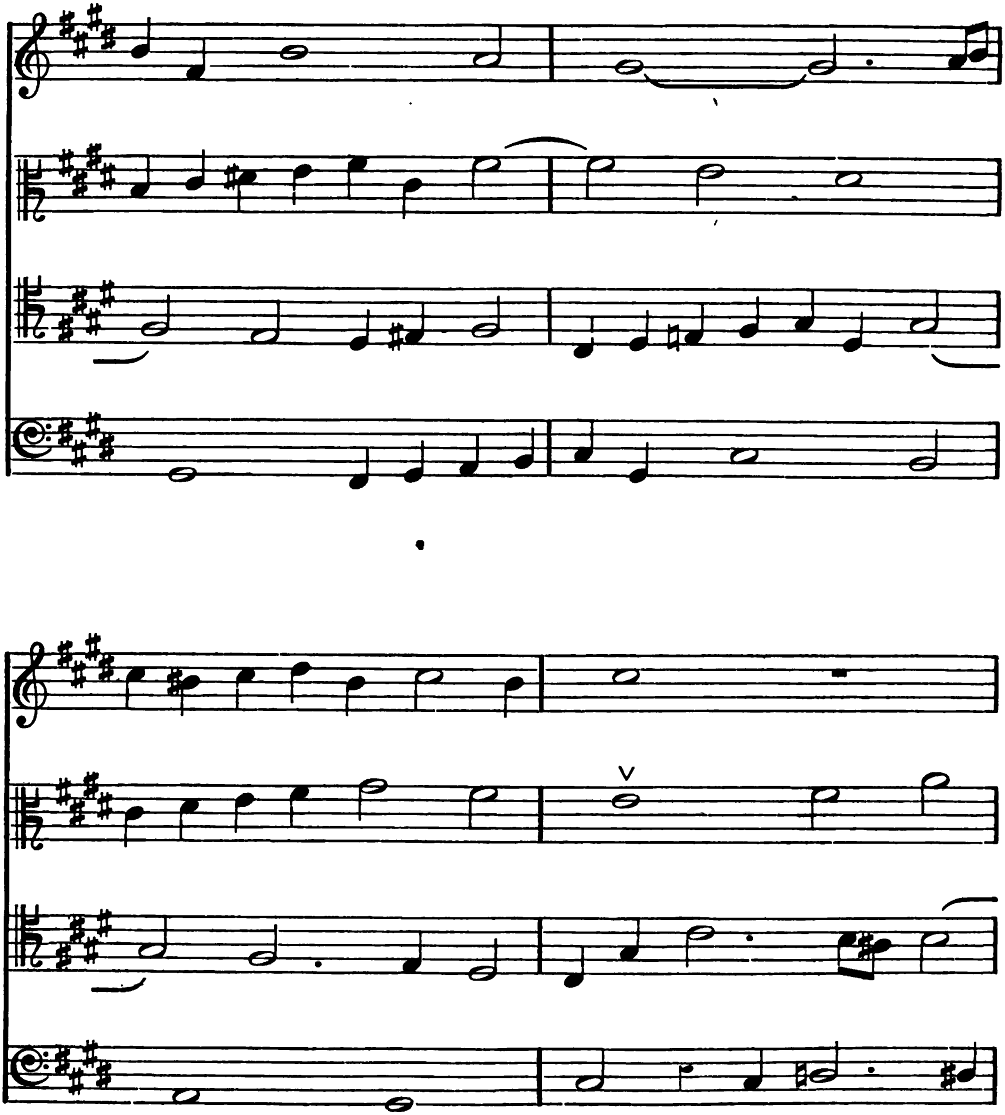
No. 19.—*Example of a Four-Part Fugue with One Subject, containing Diminution.*

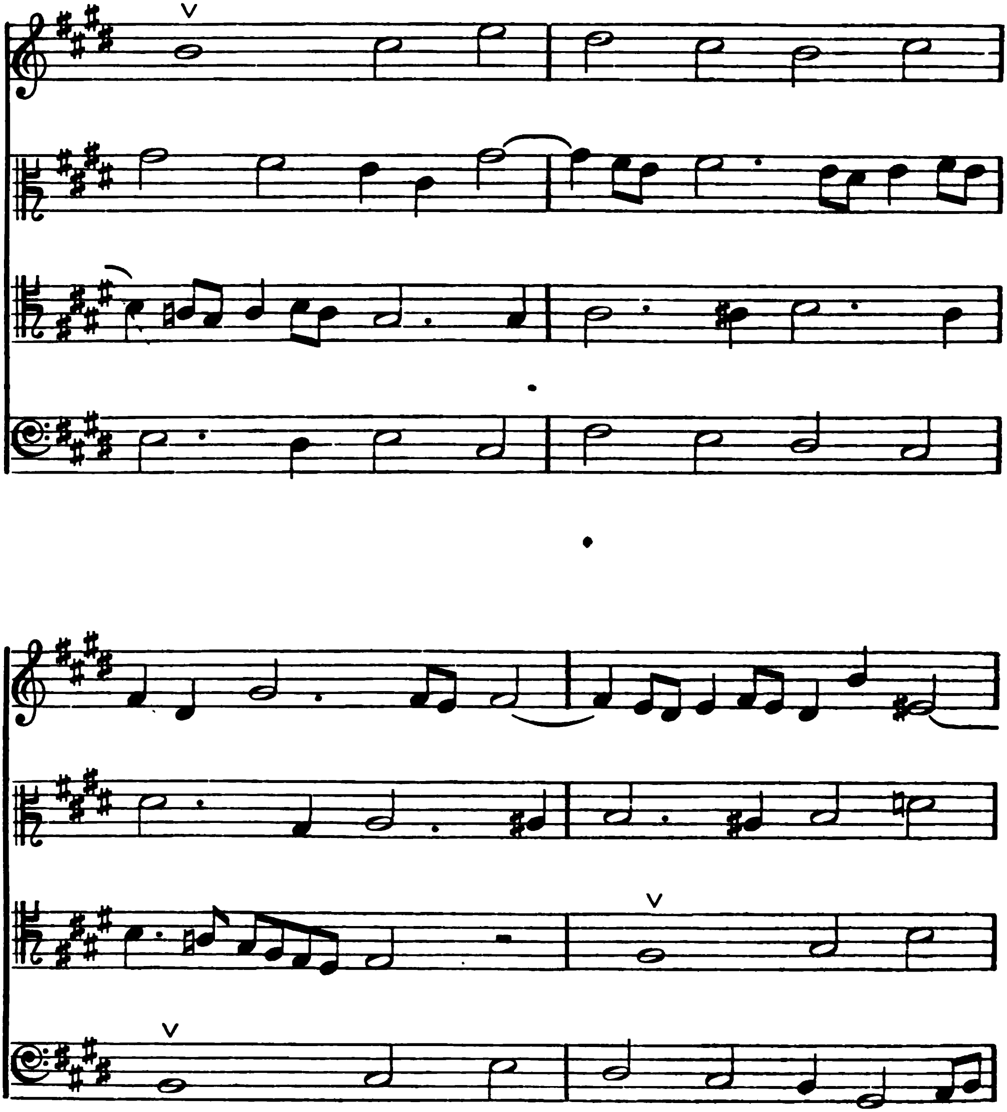
Scored from the "Wohltemperirte Clavier."

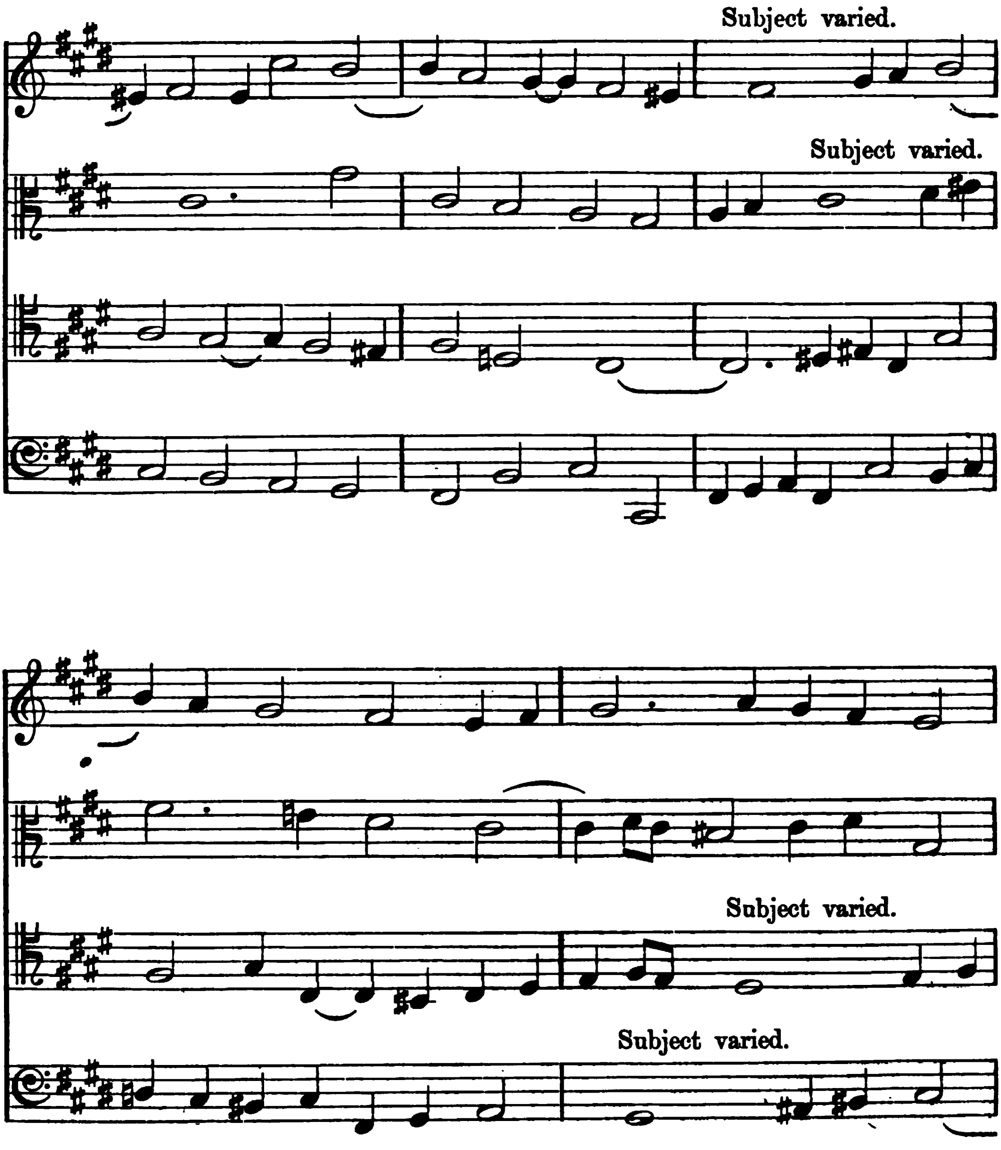
J. Sebastian Bach.

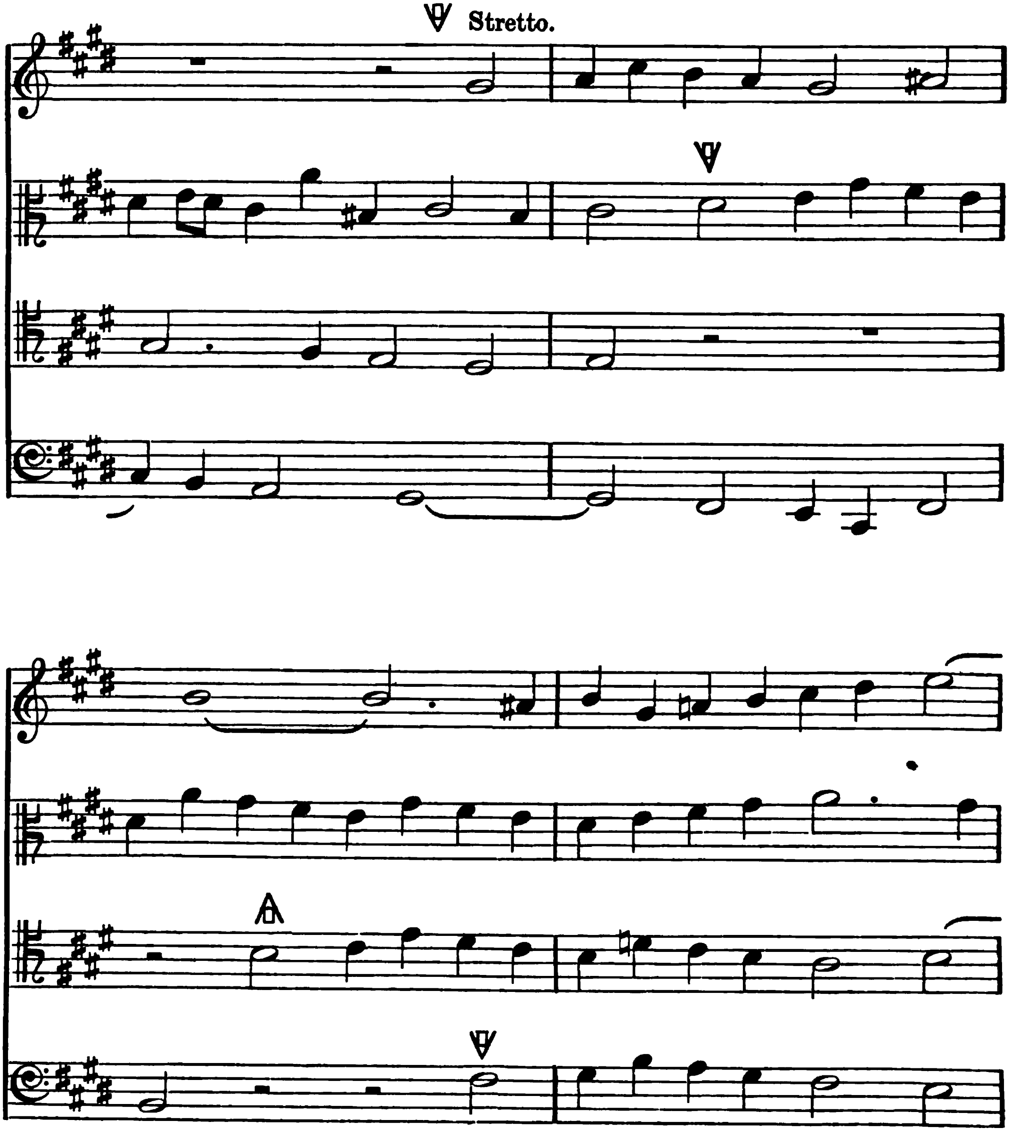


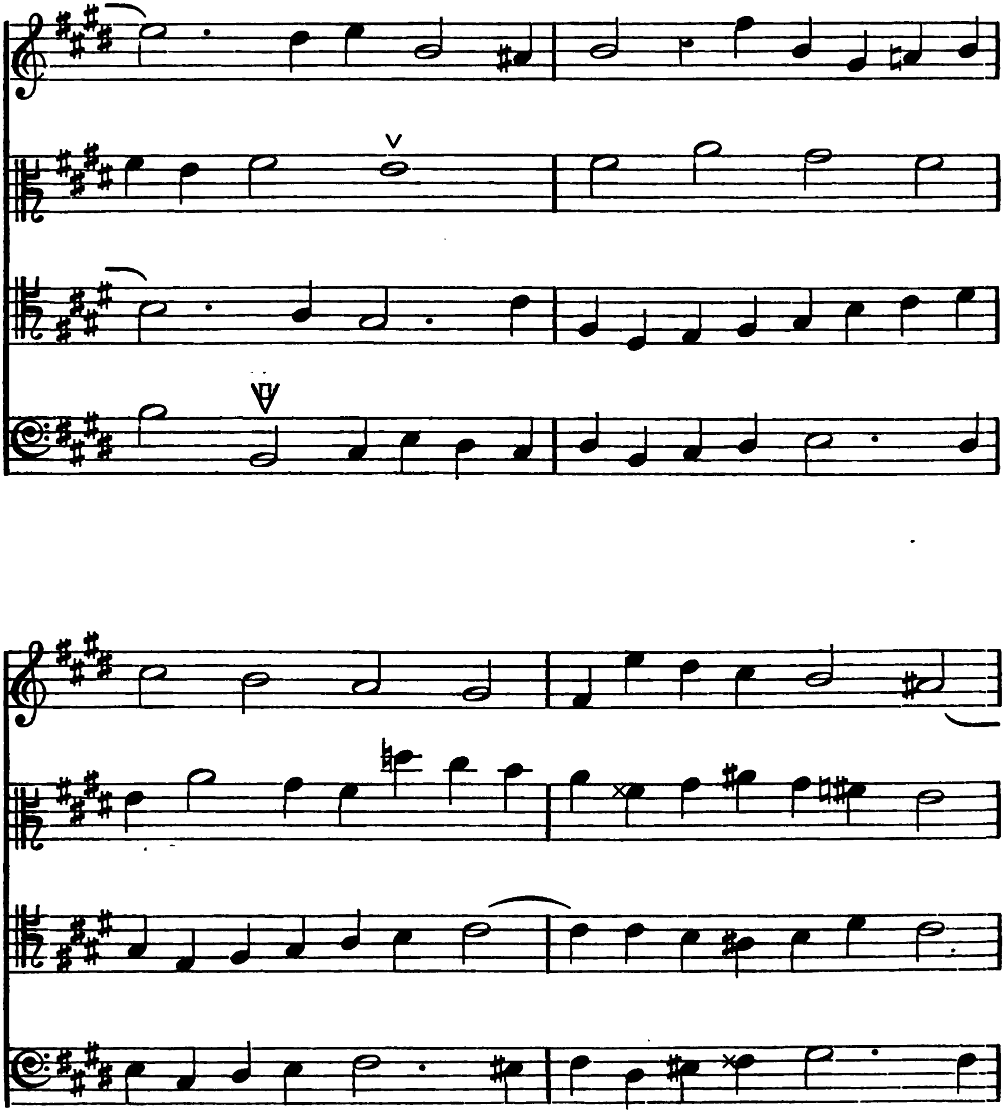

Counter-exposition
of four bars.
Episode.

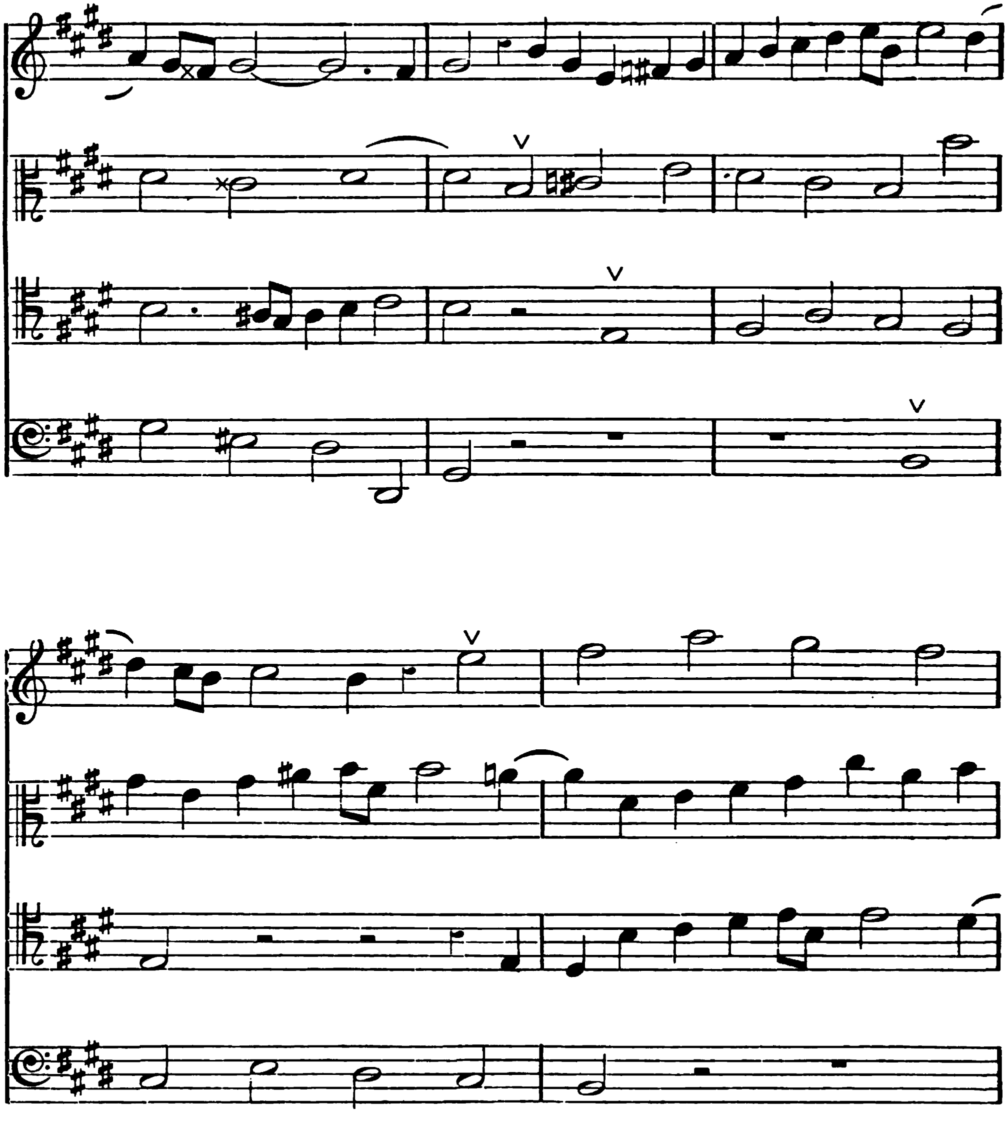


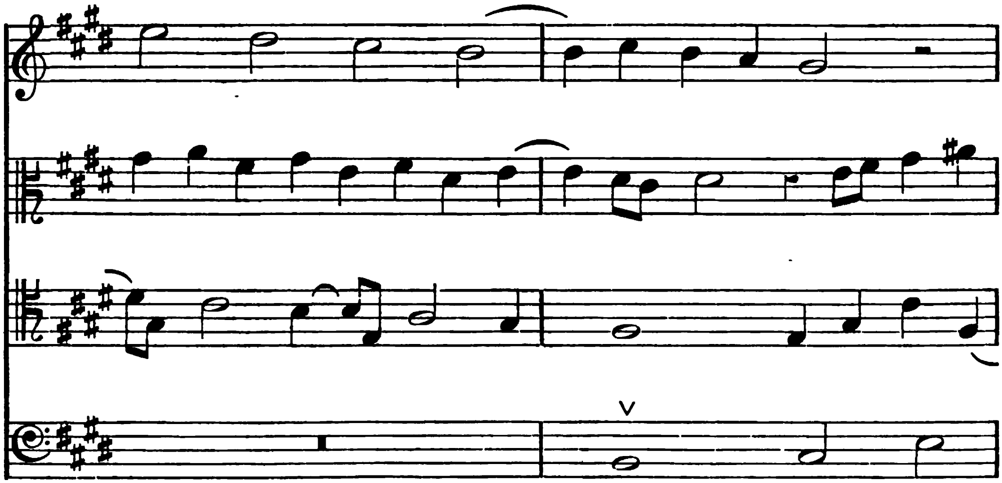


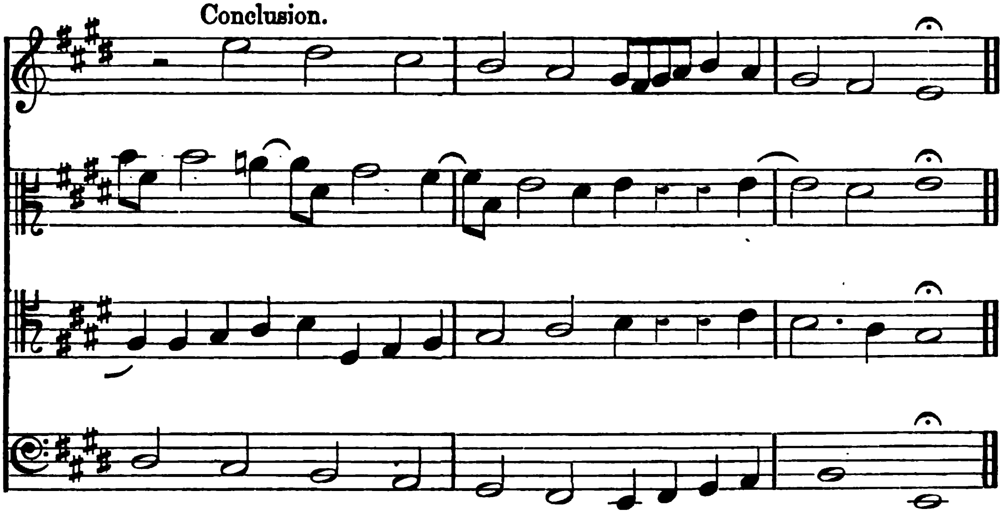

Subject varied.
Subject varied.
Subject varied.
Subject varied.


Stretto.



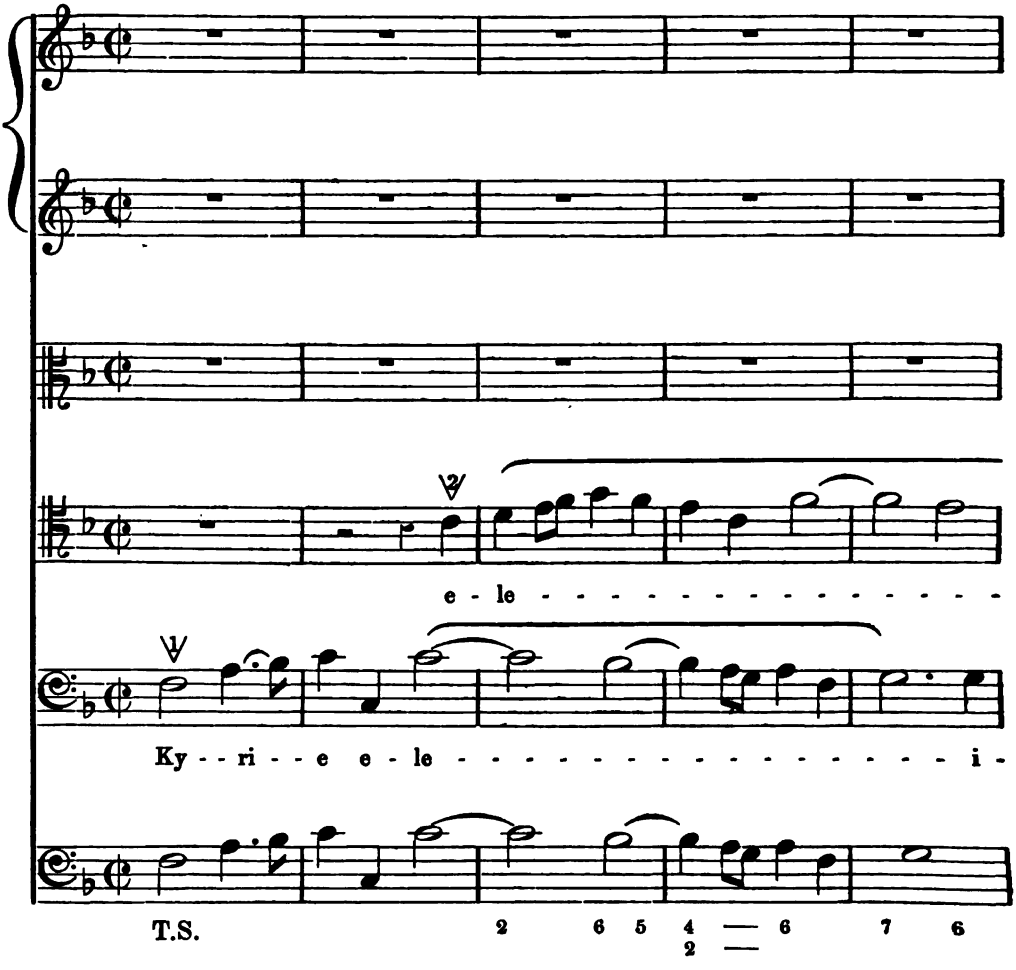


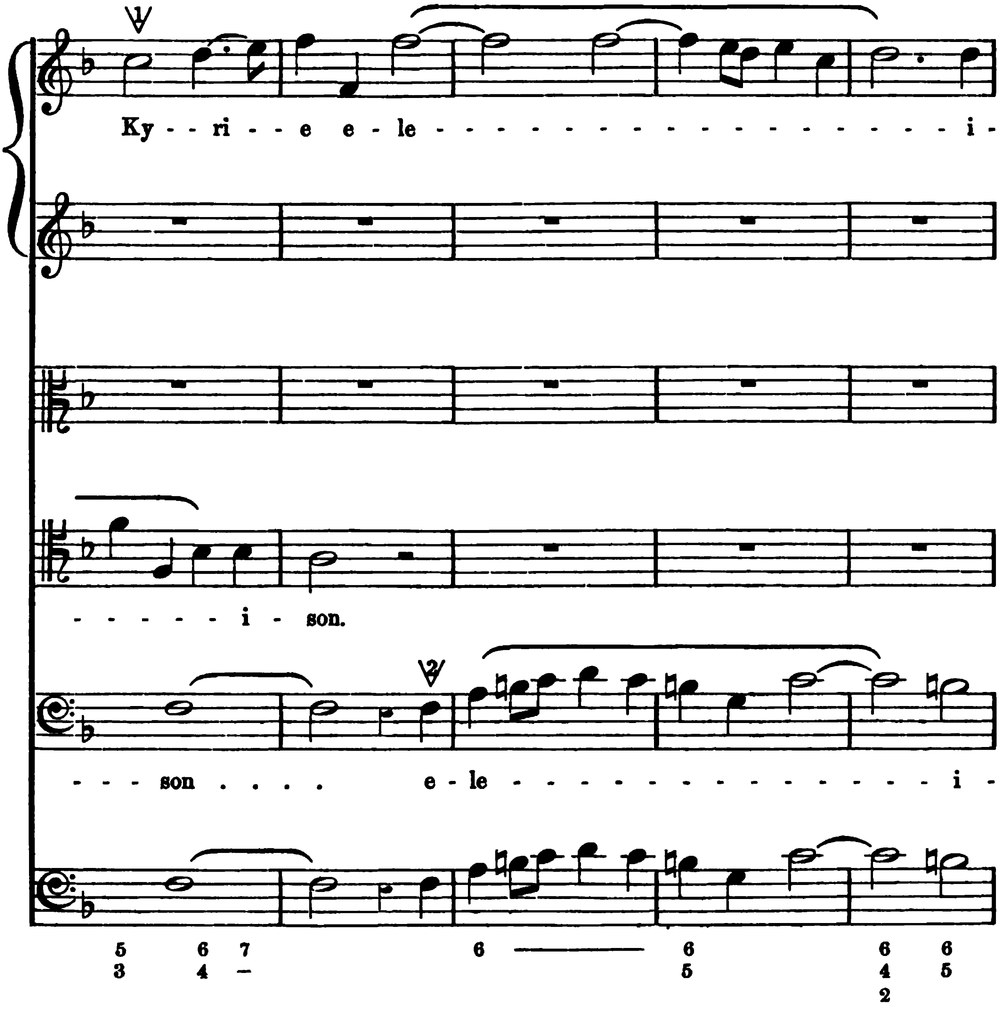


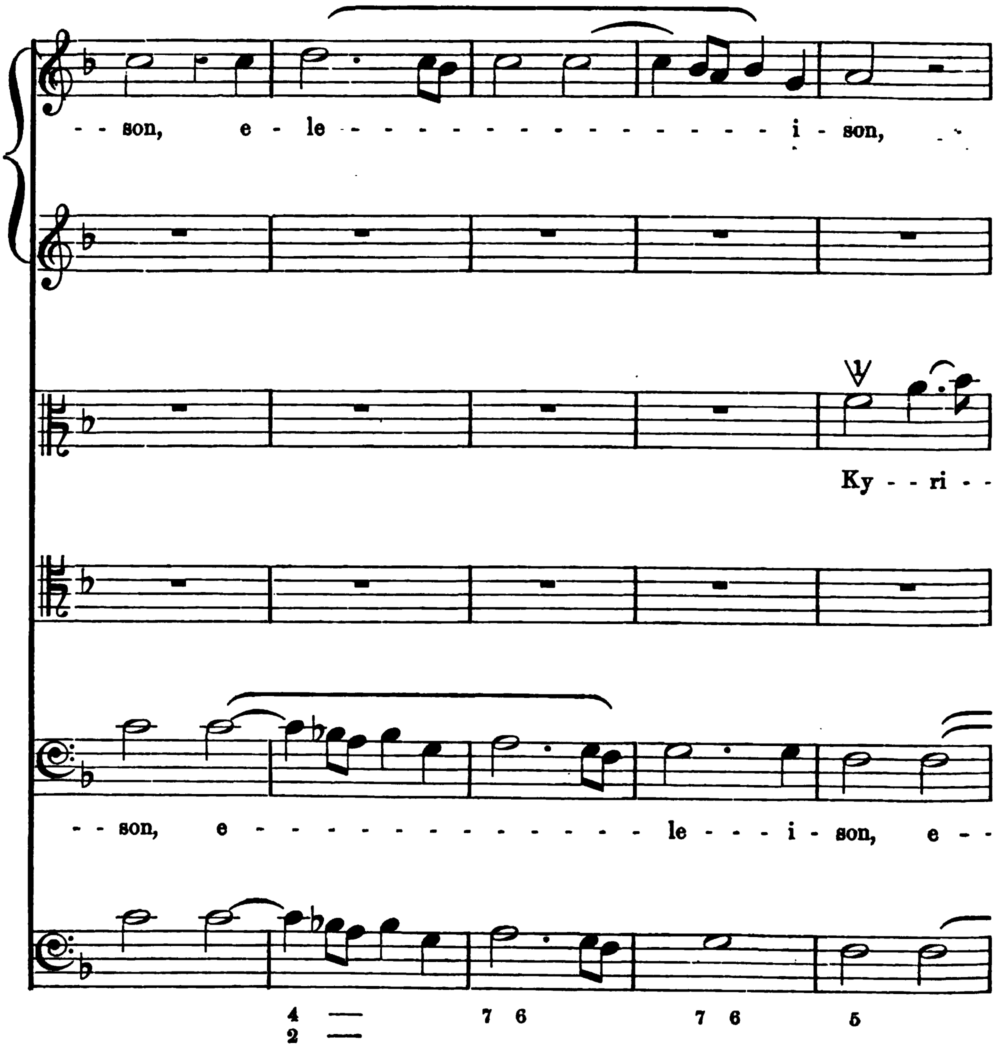

Conclusion.

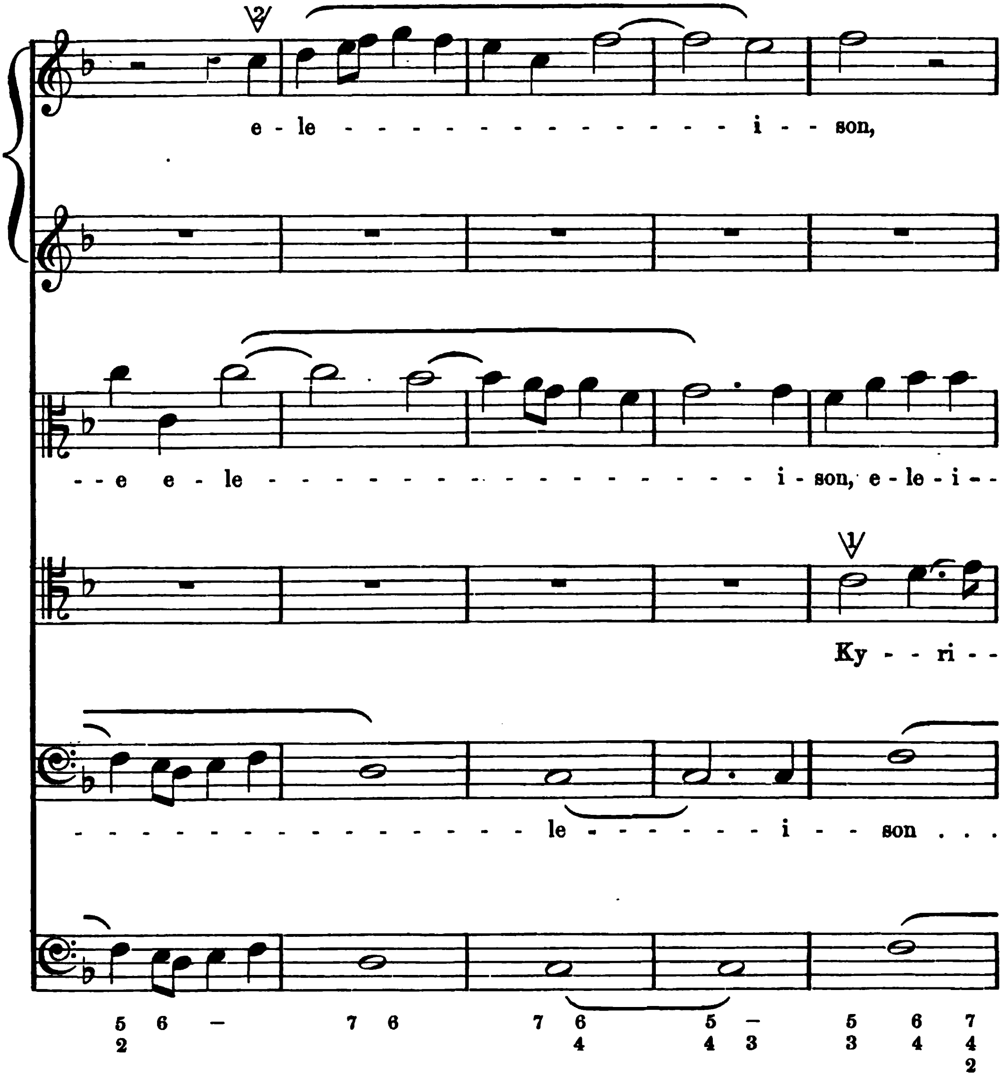
No. 20.—*Example of a Choral Fugue with Two Subjects, and in Five Parts.*

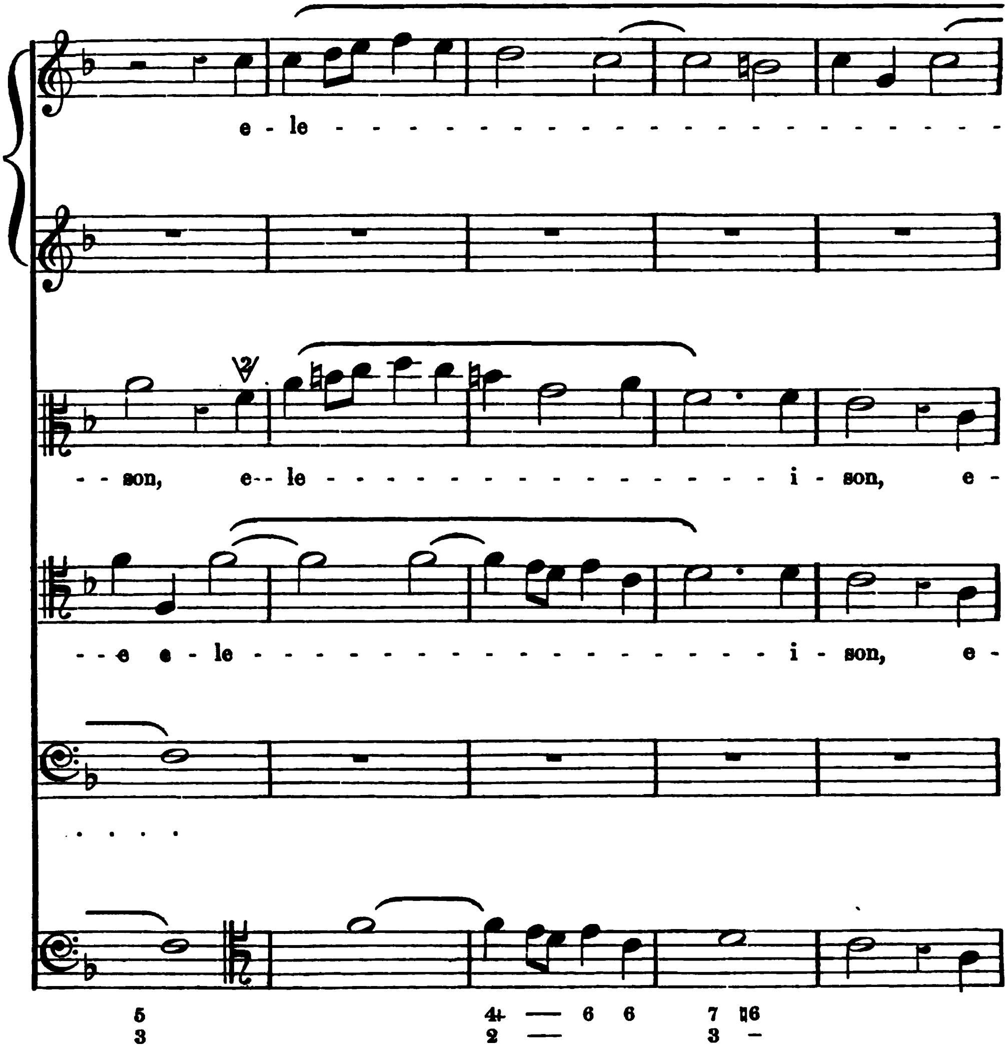
By Leonardo Leo.

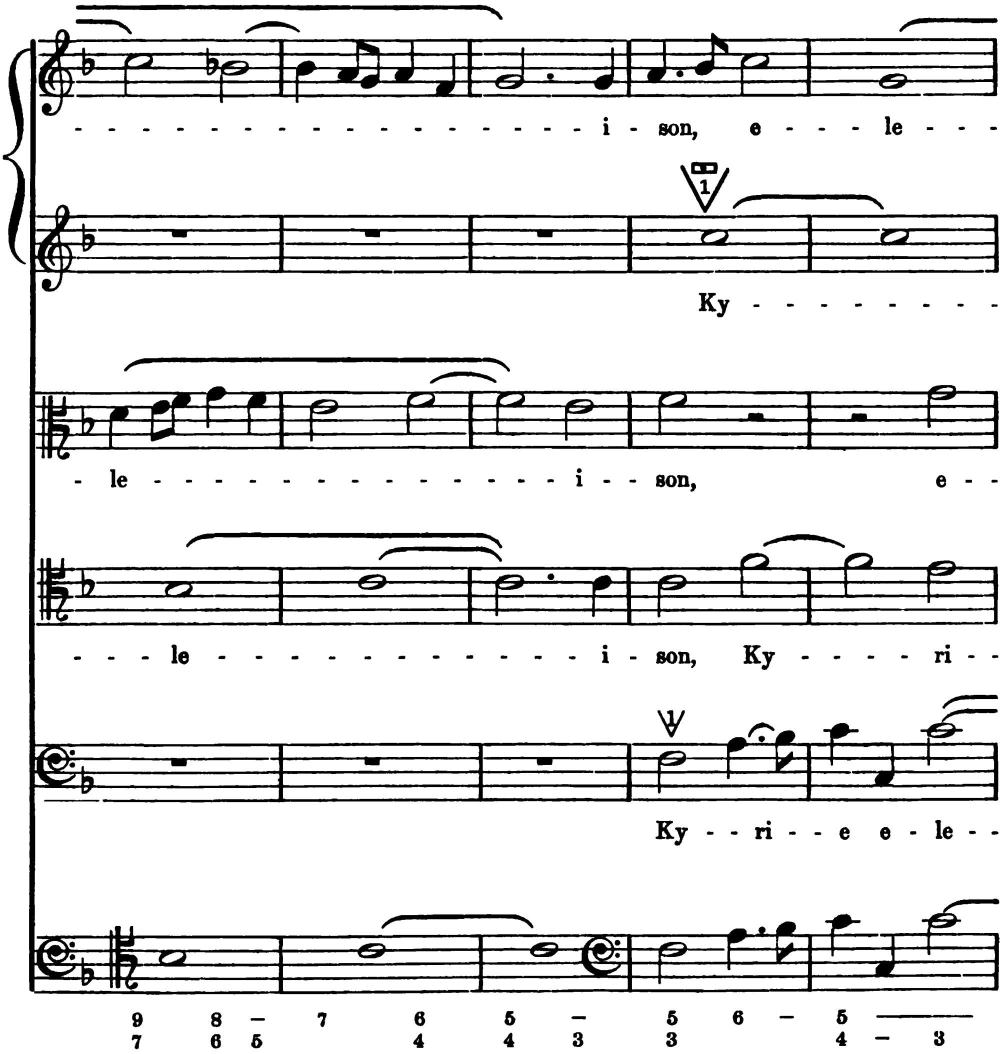

2
e - le - - - - - - - - - - - - - - - -
1
Ky - - ri - - e e - le - - - - - - - - - - - - - - - - - i -
T.S.
2 6 5 4 — 6 7 6
2 —

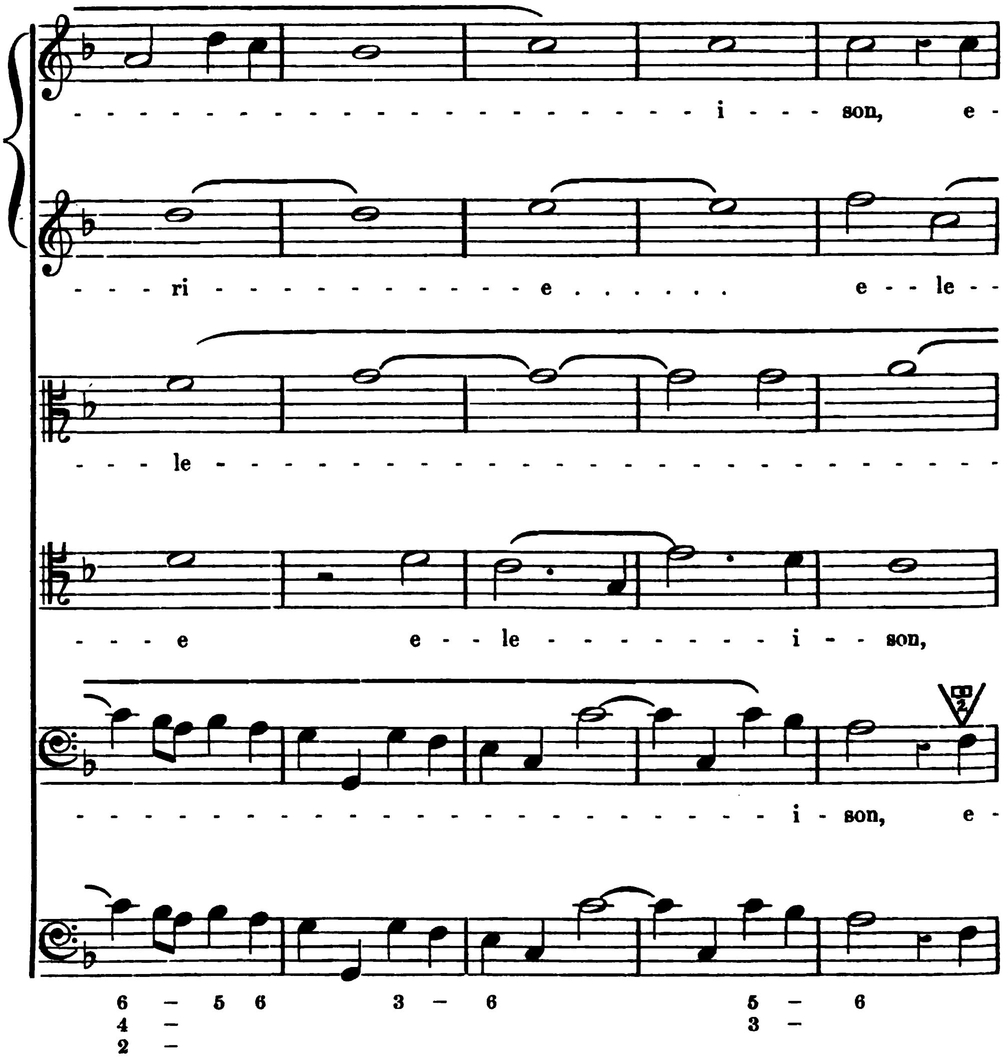

Ky - - ri - - - e e - le - i -
- - - - - - i - son.
- - - son . . . . . e - le - - - - - - - - - - - - - - i -
–

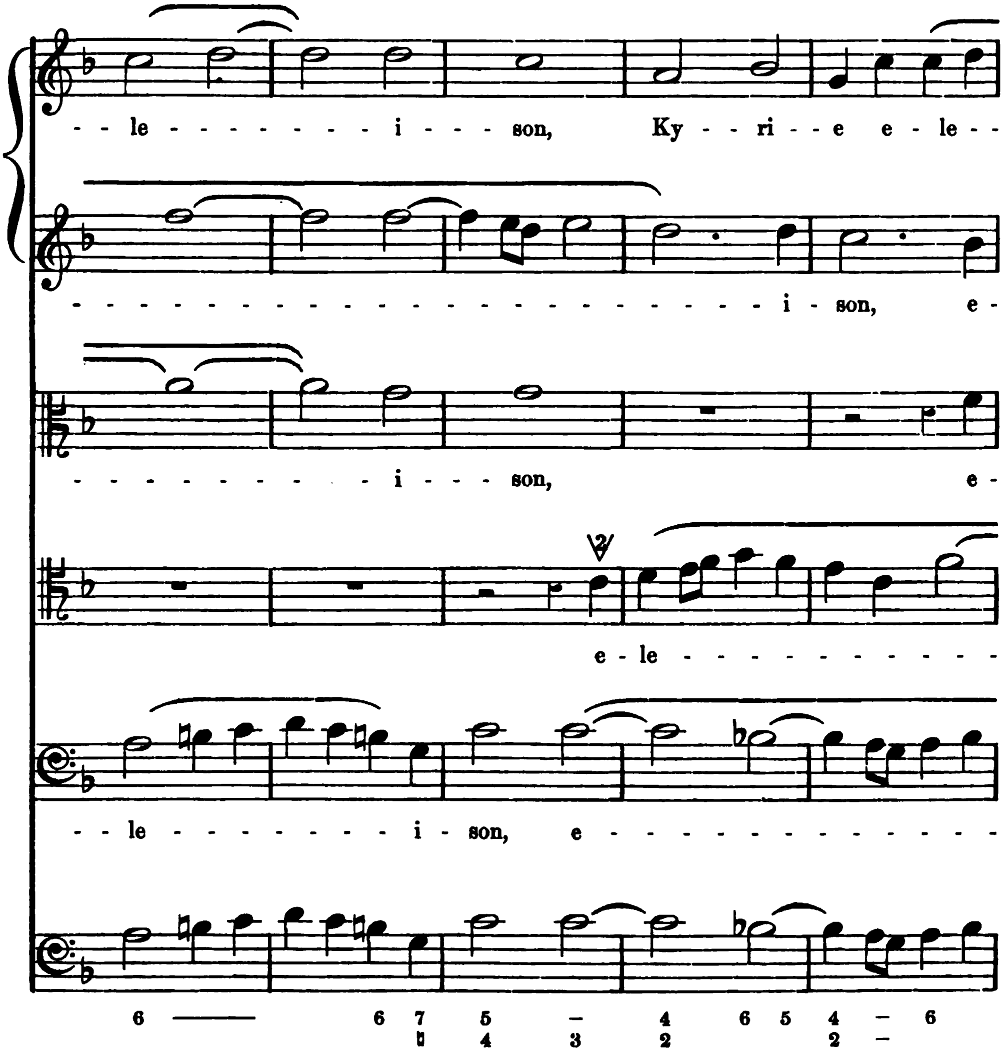

- - son, e - le - - - - - - - - - - - - - - - - - i - son, - -
Ky - - ri - -
- - son, e - - - - - - - - - - - - - - - le - - - i - son, e - -
4 2
7 6
7 6
5

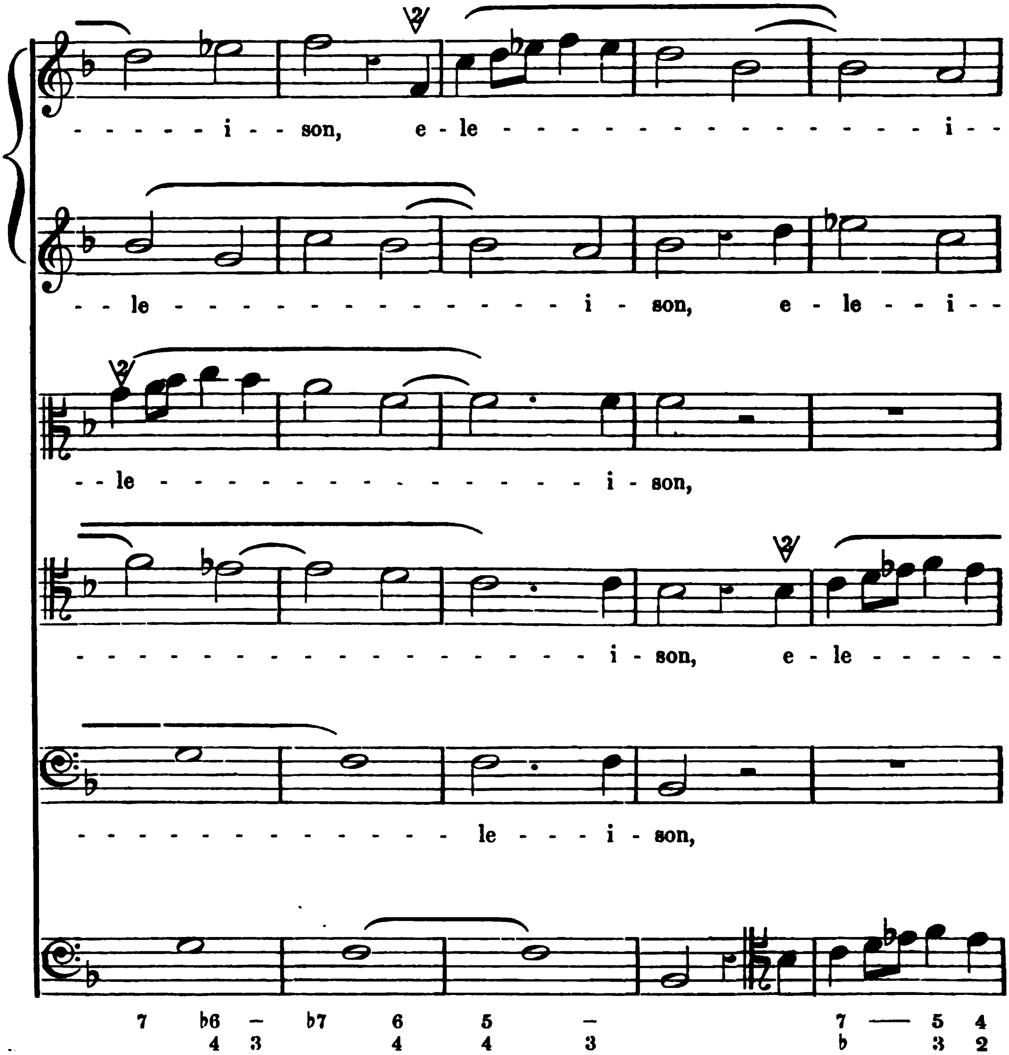

2
e - le - - - - - - - - - - - - - - - i - - son,
- - e e - le - - - - - - - - - - - - - - - - - - - i - son, e - le - i - -
1
Ky - - ri - -
- - - - - - - - - - - - - - - - - - - le - - - - - - - - i - - son . . .
5 6 — 7 6 7 6 5 — 5 6 7
2 4 4 3 3 4 4
2

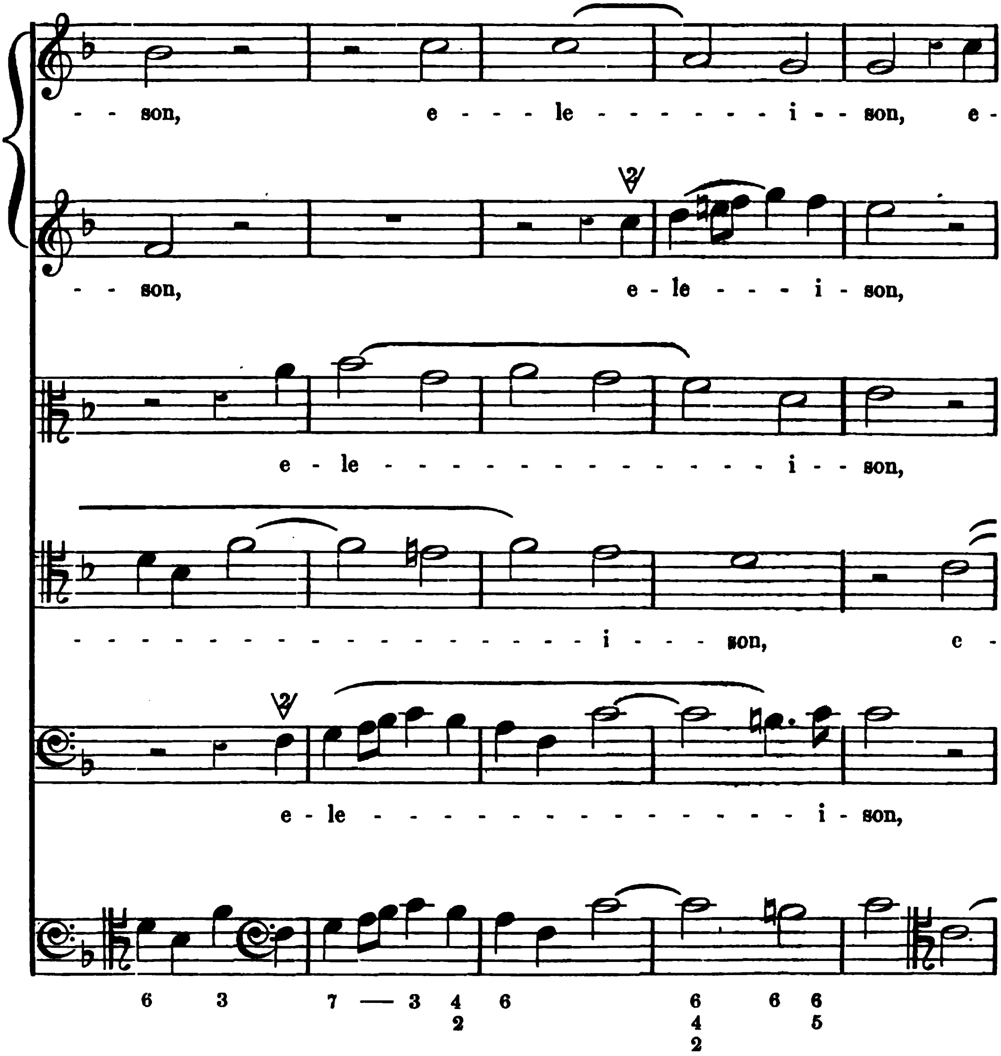

e - le -
- - son, e- - le - - - - - - - - - - - - - - - - - - i - son, e -
- - e e - le - i - son, e -
. . . . .
5
3
4+ — 6 6
2 —
7 ♮6
3 –

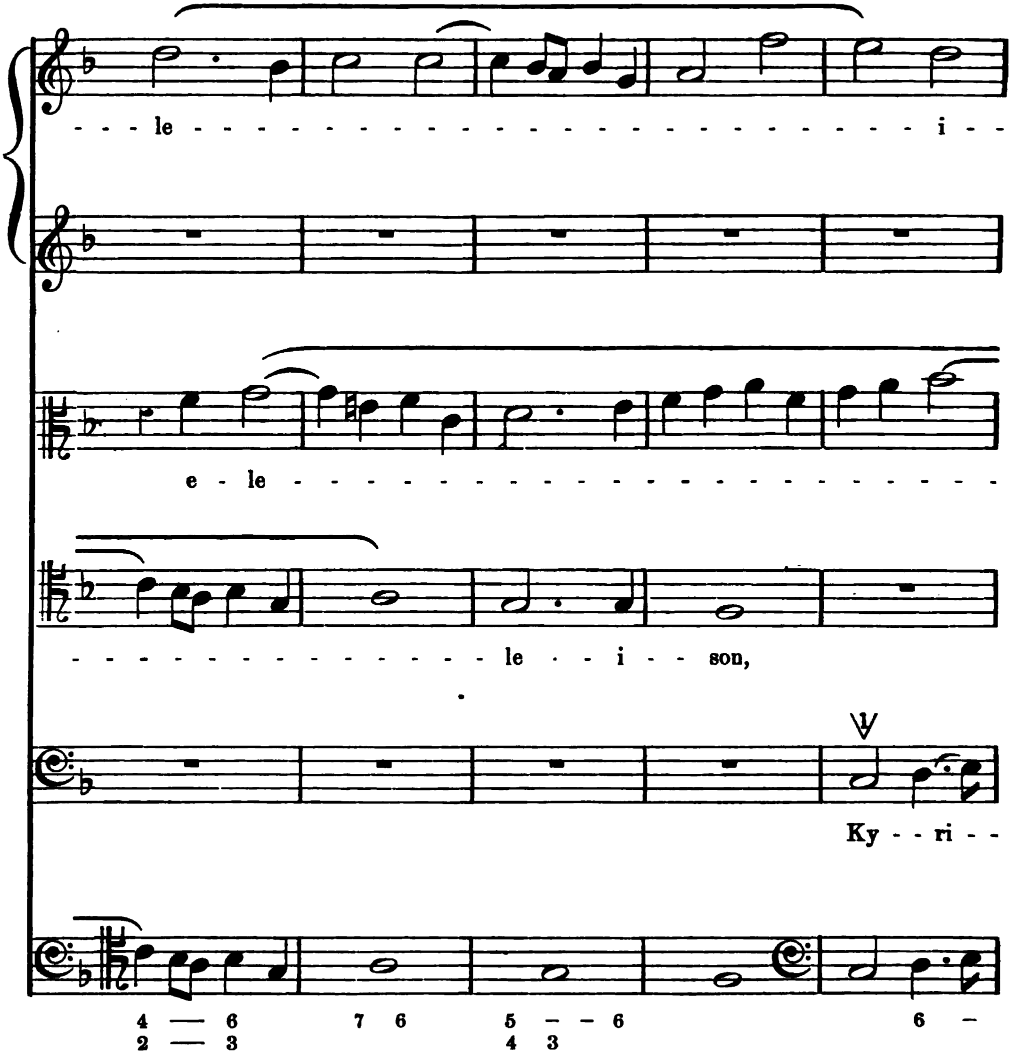

- i - son, e - - - le - - -
Ky - - - - - - - - -
- le - - - - - - - - - - - - - - - - - i - - son, e - -
- - - le - - - - - - - - - - - - - - - - i - son, Ky - - - - - ri - -
Ky - - ri - - e e - le - -
1
1
9 8 — 7 6 5 — 5 6 — 5 ——
7 6 5 4 4 3 3 4 — 3

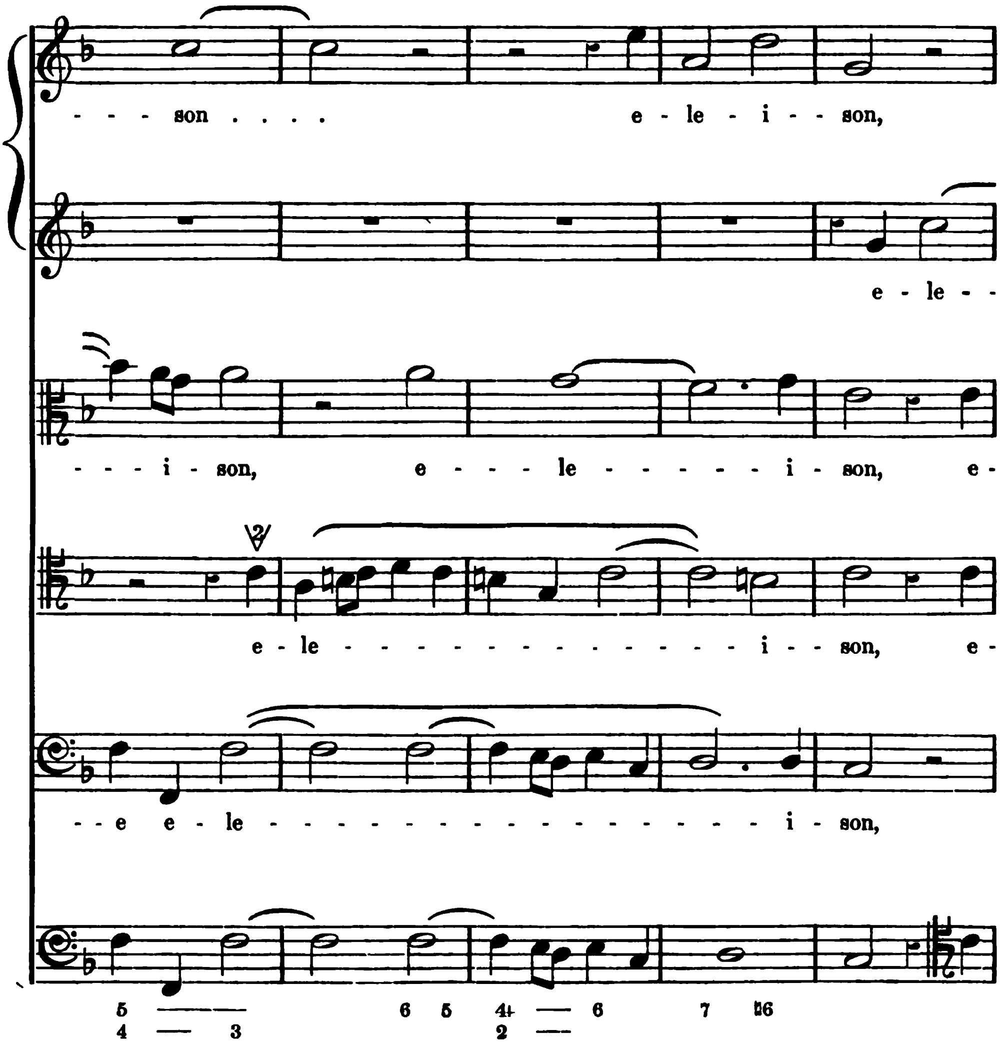

- i - - - son, e -
- - - ri - - - - - - - - - - - - e . . . . . . e - - le - -
- - - le -
- - - - e e - - le - - - - - - - - - - - i - - son,
- i - son, e -
6 — 5 6 3 — 6 5 — 6
4 — 3 —
2 —

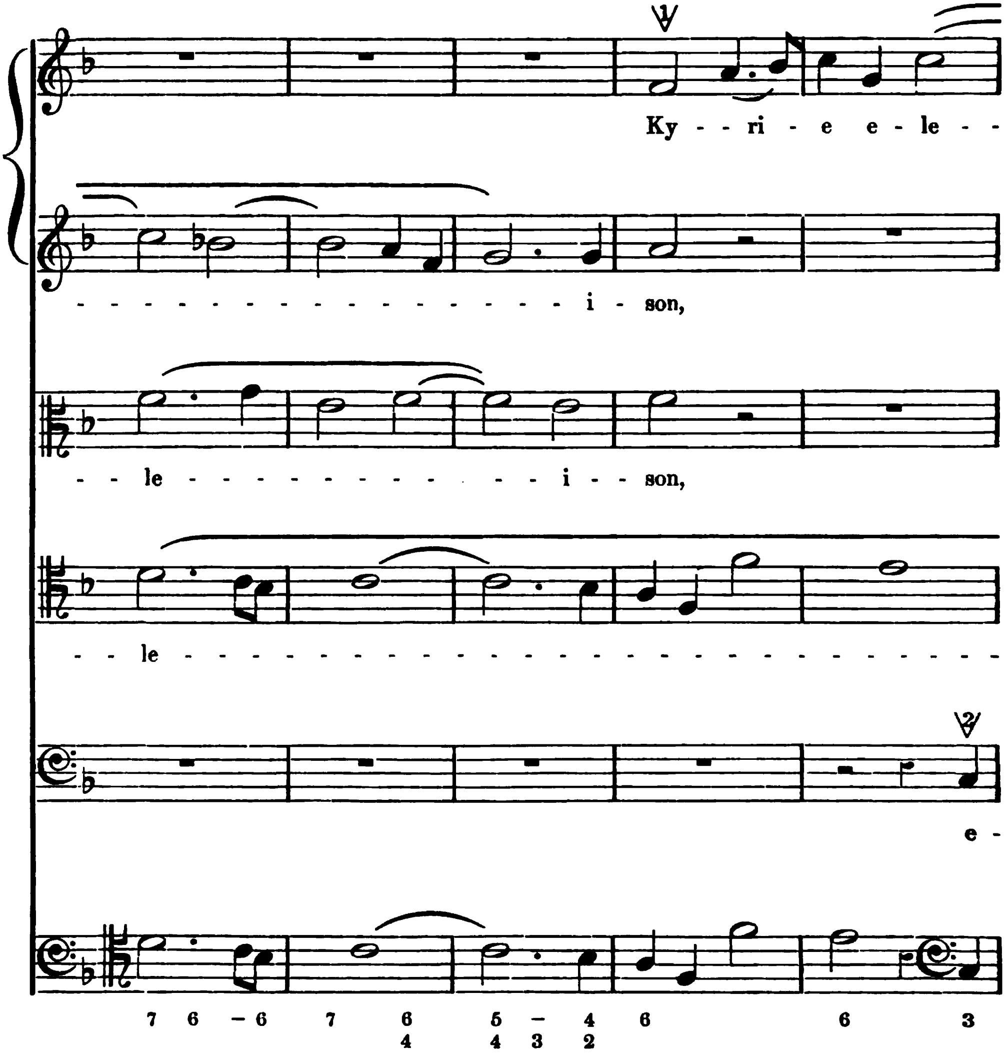

- - le - - - - - - - - - - i - - - son, Ky - - ri - - e e - le - -
- i - son, e -
- - - - - - - - - - i - - - son, e -
e - le - - - - - - - - - - -
- - le - - - - - - - - - - i - son, e - - - - - - - - - - - - - - -
6 6 7 5 — 4 6 5 4 — 6
♮ 4 3 2 2 —

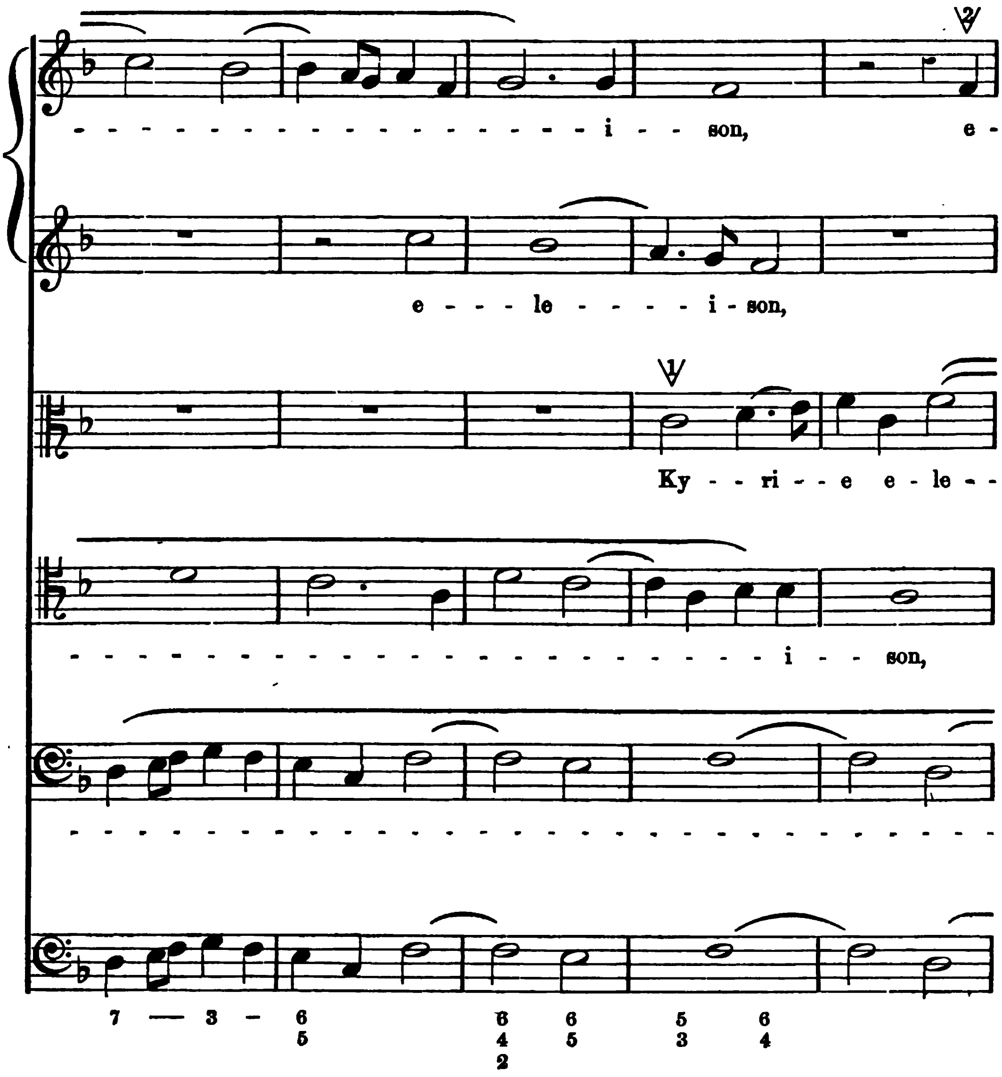

- - - - - i - - son, e - le - - - - - - - - - - - - - - - i - -
- - le - - - - - - - - - - - - - - - i - son, e - le - - - i - -
- - le - - - - - - - - - - - - - - - - i - son,
- i - son, e - le - - - - - -
- - - - - - - - - - - - - - - le - - - i - son,
7 ♭6 4 – 3 ♭7 6 4 5 4 – 3 7 ♭ — 5 3 4 2

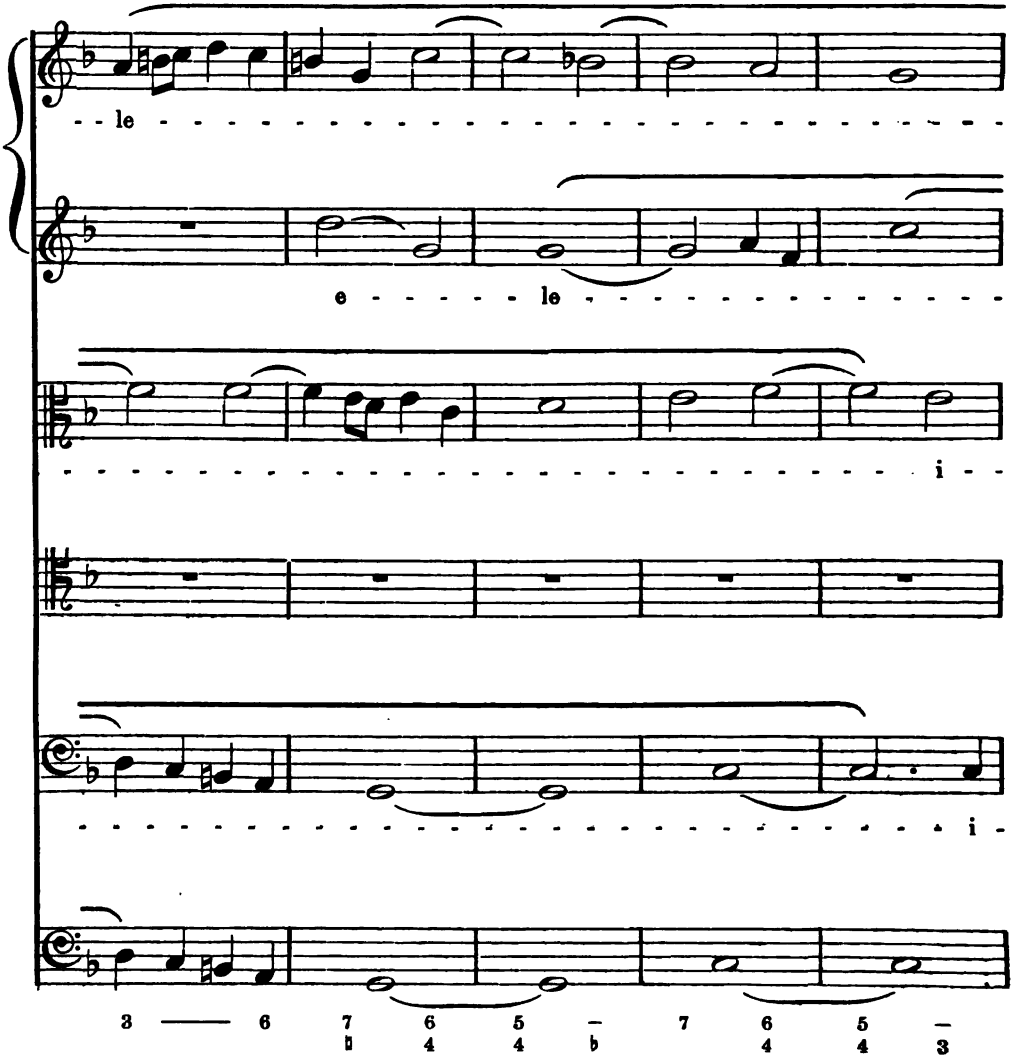

- - son, e - - - le - - - - - - - - i - - son, e -
- - son, e - le - - - - i - son,
e - le - - - - - - - - - - - - - - - i - - son,
- i - - - son, e -
e - le - - - - - - - - - - - - - - - - - i - son,
6 3 7 — 3 4 2 6 6 4 2 6 6 5

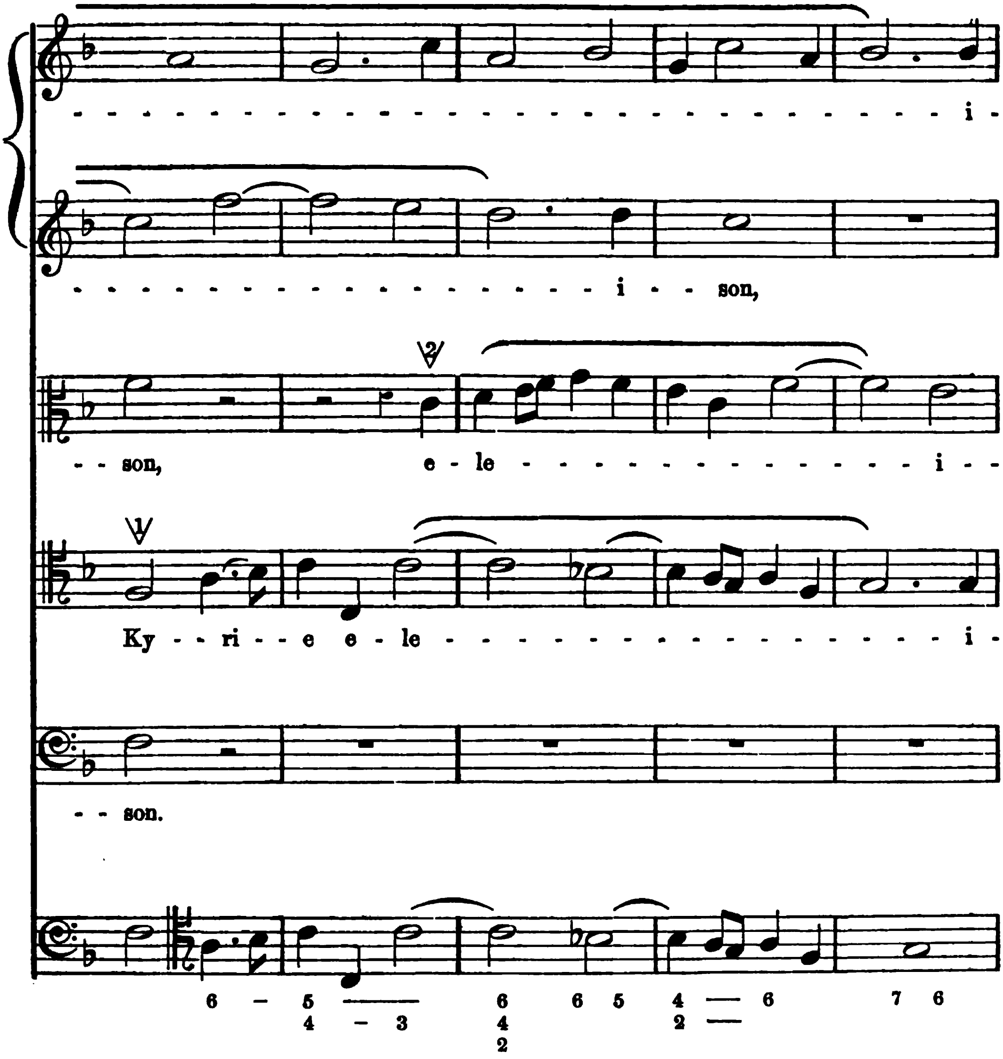

le
i
e - le
le - i - son,
Ky - ri
4 — 6
2 — 3
7 6
5 — 6
4 3
6 —

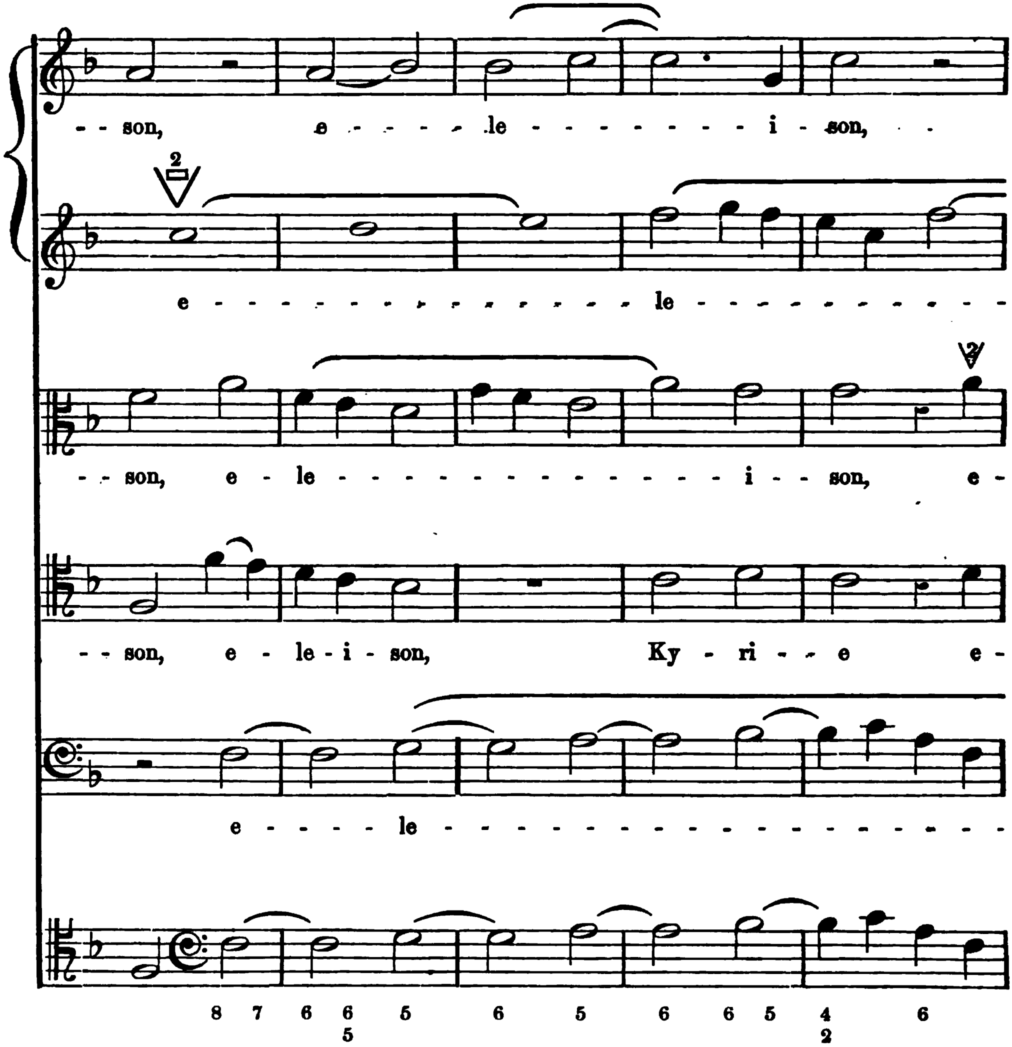

- - - son . . . . e - le - i - - son,
e - le - -
- - - i - son, e - - - le - - - - - - i - son, e -
e - le - - - - - - - - - - - - - - - i - - son, e -
- - e e - le - - - - - - - - - - - - - - - - - - i - son,
5 4 — 3 6 5 4+ 2 — 6 7 ♮6

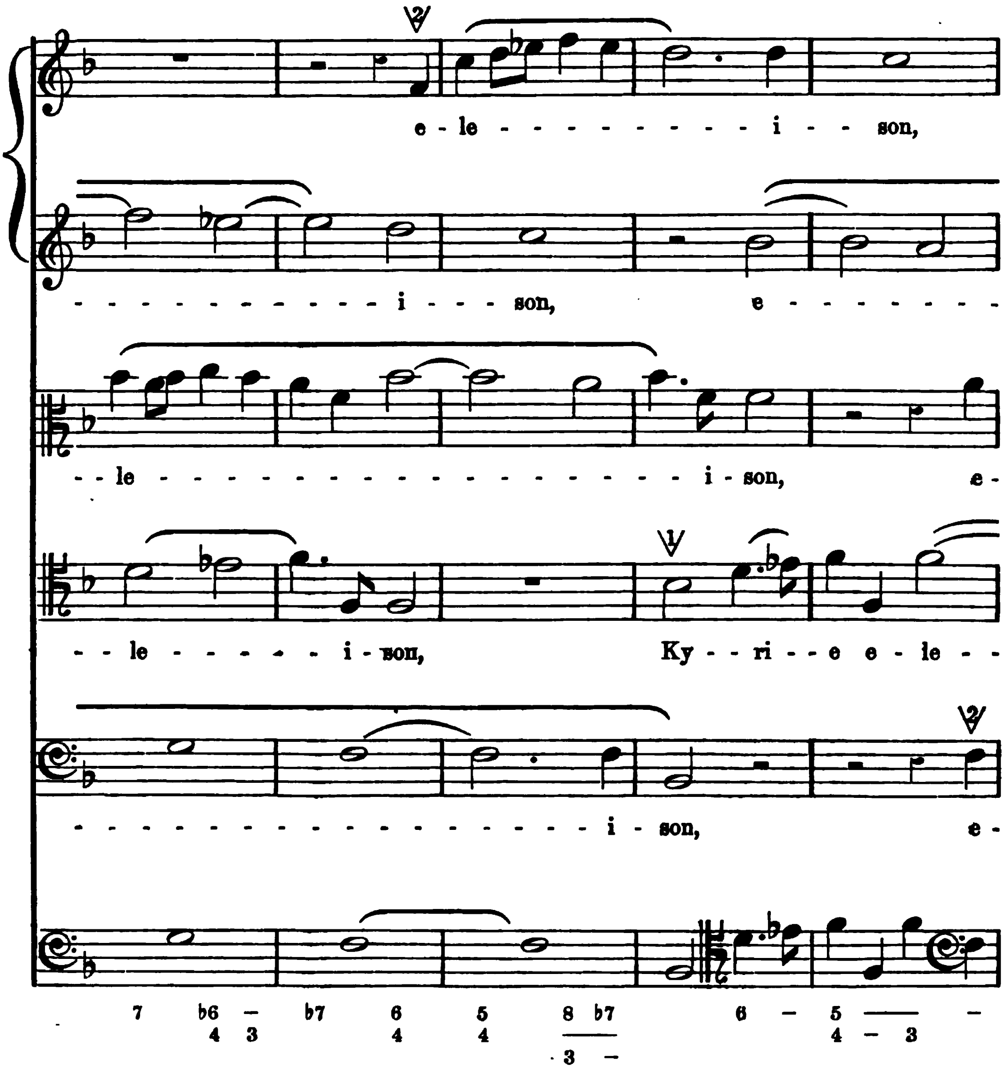

1
Ky - - ri - e e - le - -
- i - son,
- - le - - - - - - - - - - - - - i - - son,
- - le -
2
e -
7 6 – 6 7 6 4 5 4 – 3 4 2 6 6 3

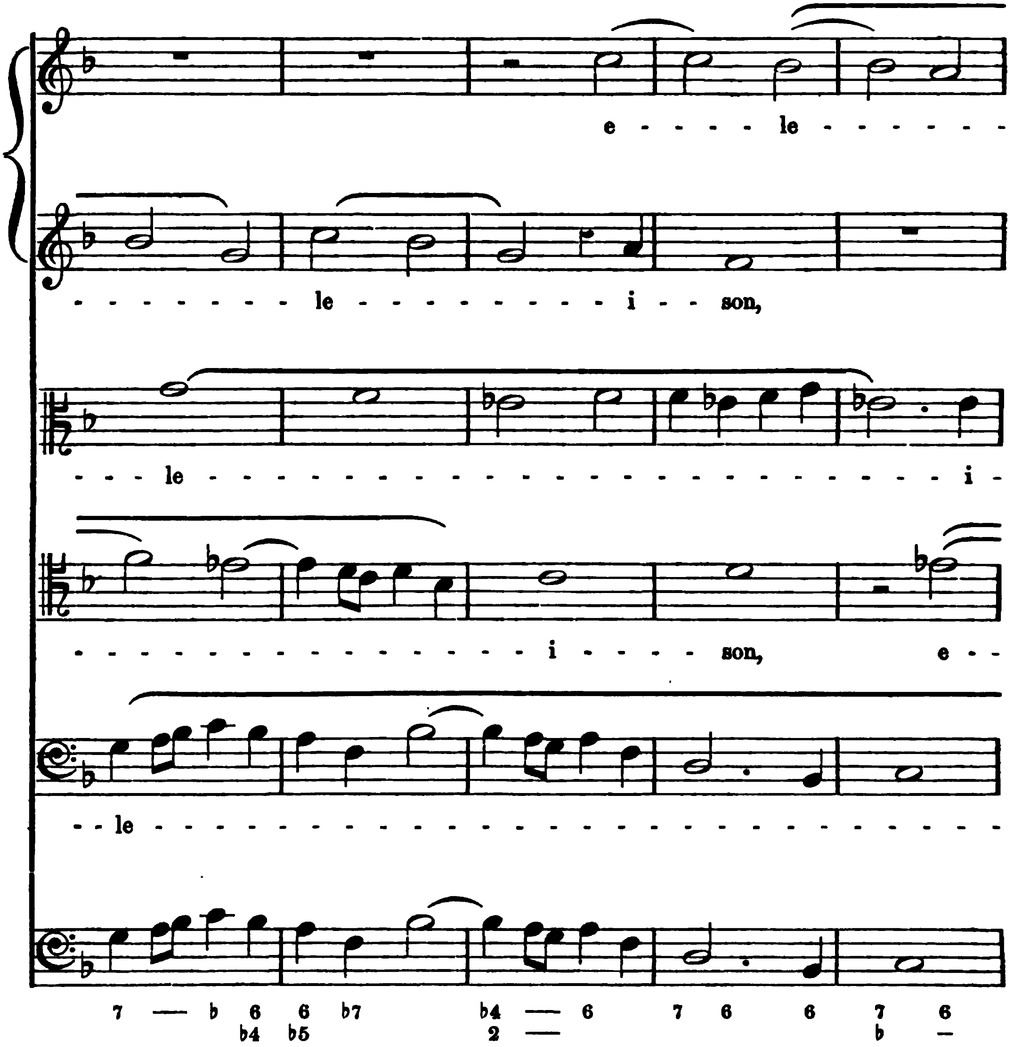

2
- i - - son, e -
e - - - le - - - - - i - son,
1
Ky - - ri - - e e - le - -
- i - - son,
7 — 3 – 6 5
6 4 2
6 5
5 3
6 4

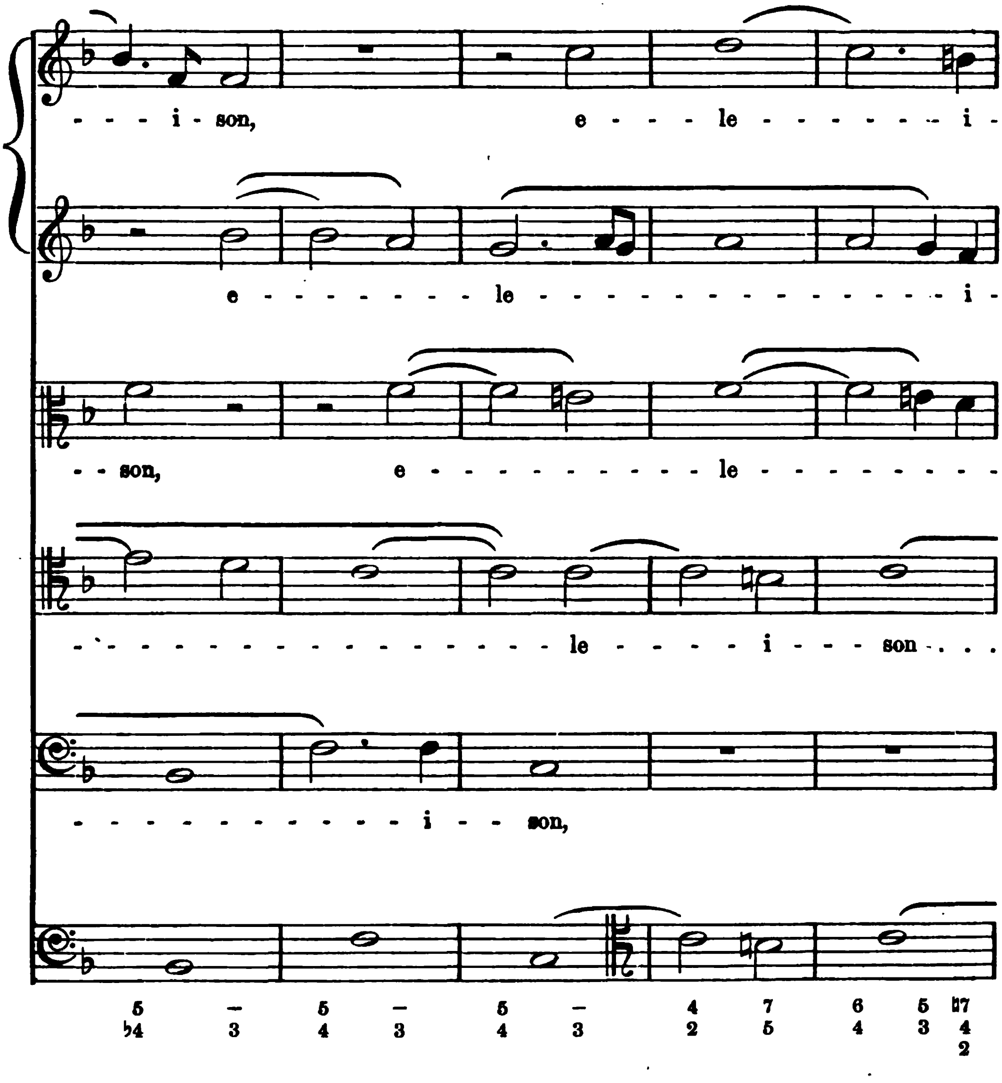

le
e
le
i
i
3 6 7 ♮ 6 4 5 4 — ♭ 7 6 4 5 4 — 3

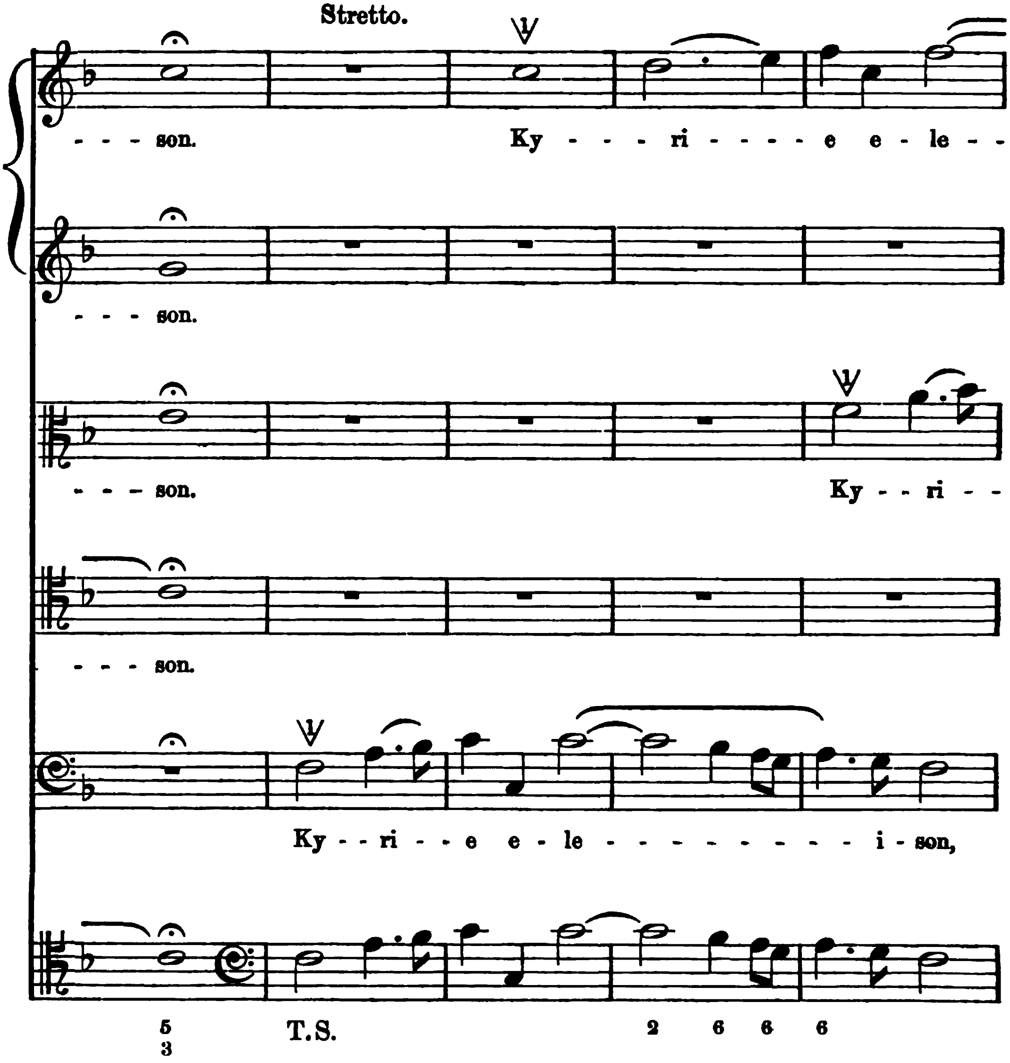

- i -
- i - - son,
- - son, e - le - - - - - - - - - - - - - - - - i - -
Ky - - ri - - e e - le - - - - - - - - - - - - - - - - - - i -
- - son.
6 – 5 4 – 3
6 4 2
6 5
4 2 — 6
7 6
2
1

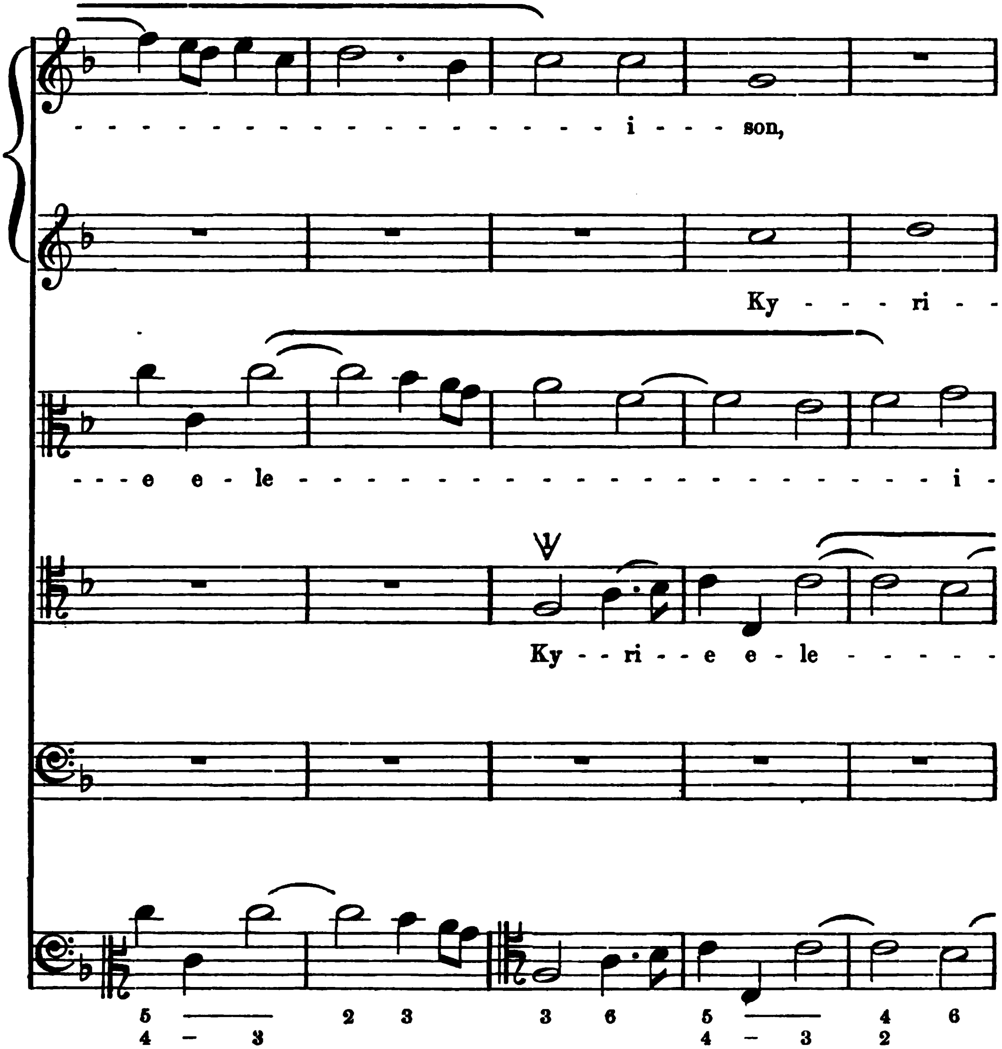

- - son, e - - - - le - - - - - - - - - i - son, - -
2
e - - - - - - - - - - - - - le - - - - - - - - - - -
- - son, e - le - - - - - - - - - - - - - - - - i - - son, e -
- - son, e - le - i - son, Ky - ri - - e e -
e - - - - le - - - - - - - - - - - - - - - - -
8 7 6 6 5 5 6 5 6 6 5 4 2 6

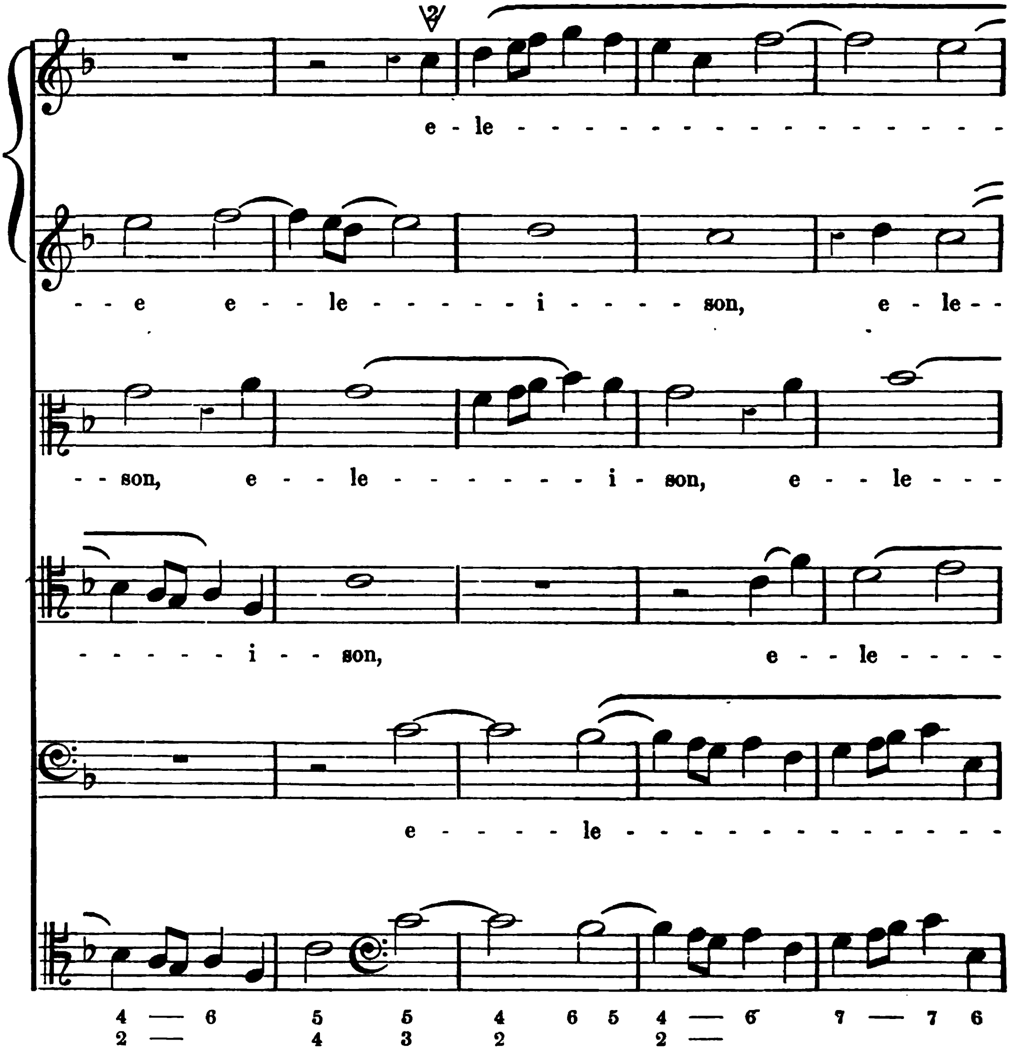

e - le - - - - - - - - - - i - - son,
- - - - - - - - - - - - - i - - - son, e - - - - - - - -
- - le - - - - - - - - - - - - - - - - - - - i - son, e -
- - le - - - - - - i - son, Ky - - ri - - e e - le - -
- i - son, e -
7 b6 — b7 6 5 8 b7 6 — 5 —— —
4 3 4 4 —— 4 — 3
3 —

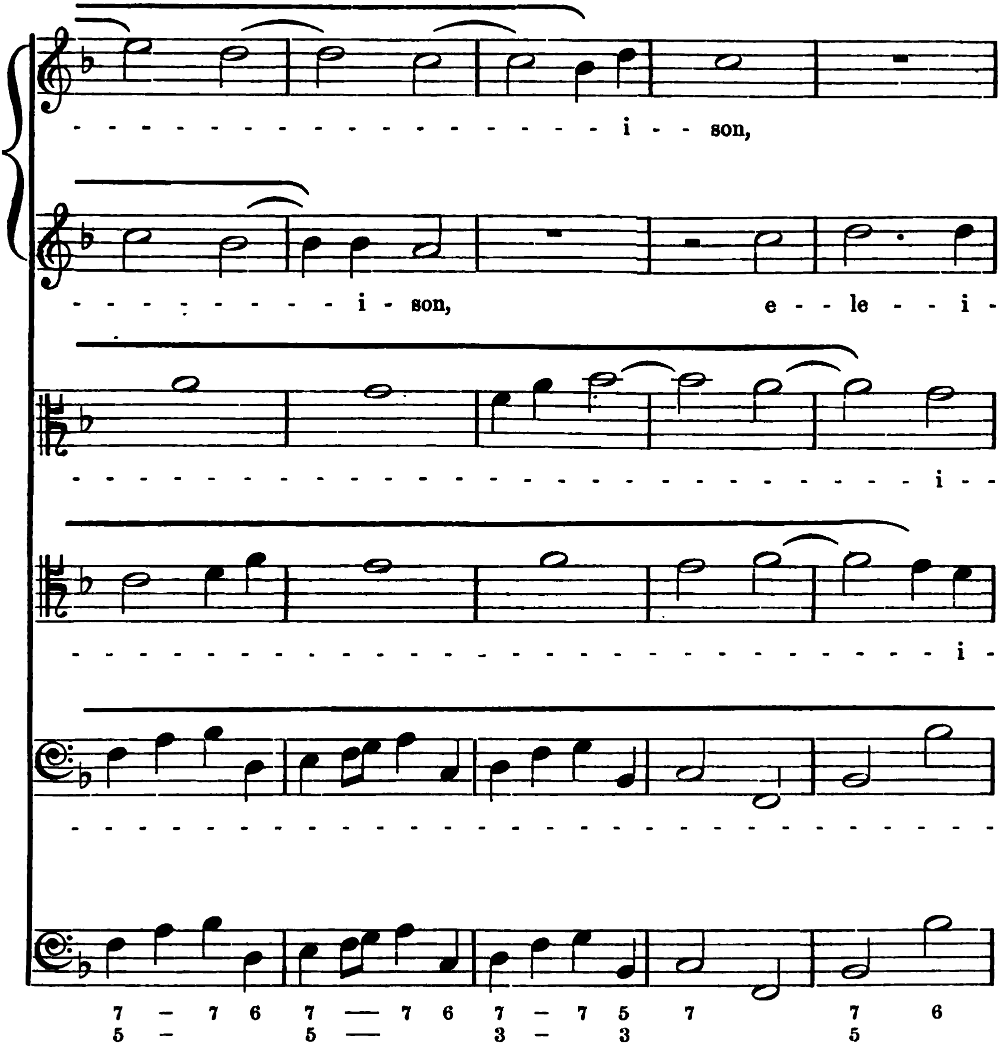

e - - - - le - - - - - -
- - - - - - - - - le - - - - - - - - - - - i - - son,
- - - le - i -
- - - - - - - - - - - - - - - - - - - i - - - - - son, e - -
- - le -
7 — ♭ 6 6 ♭7 ♭4 — 6 7 6 6 7 6
♭4 ♭5 2 — ♭ —

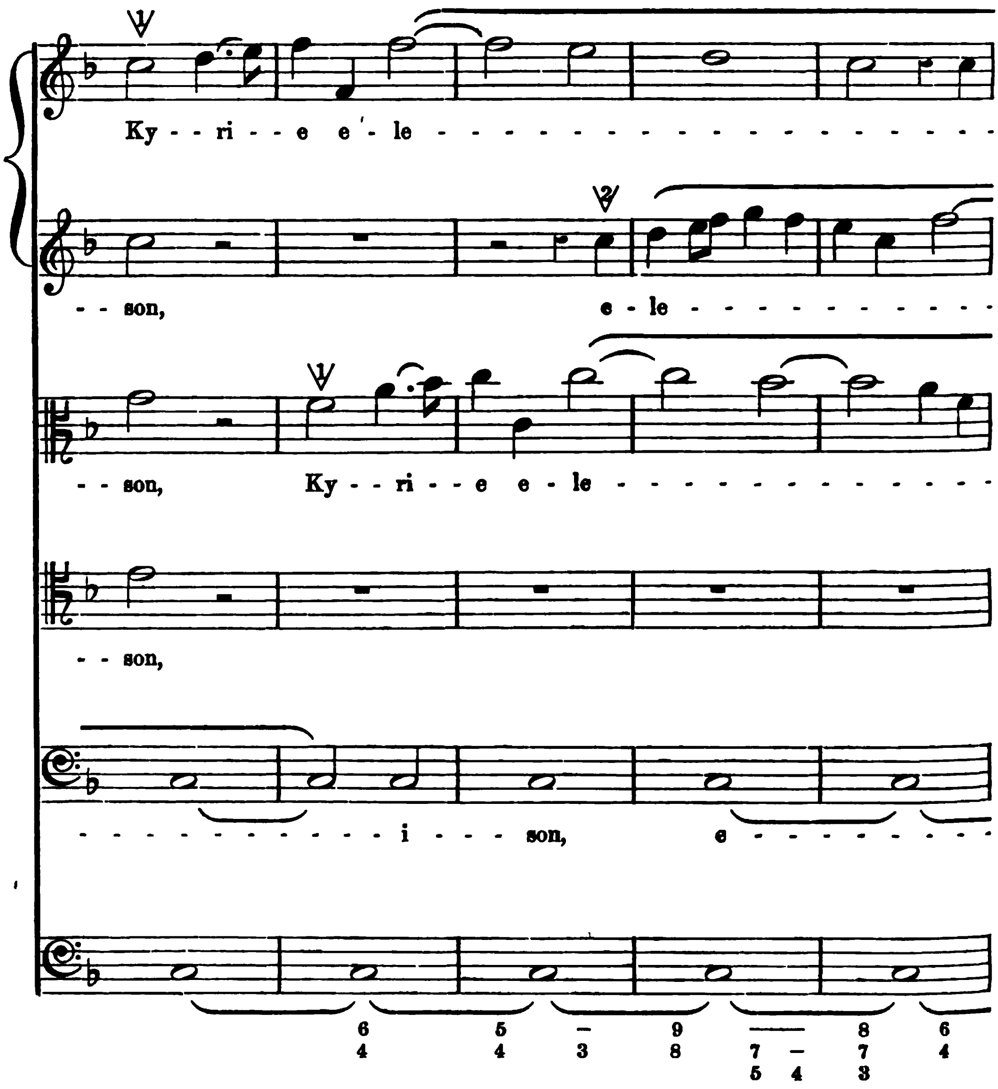

- - - i - son, e - - - le - - - - - - - - i -
e - - - - - - - - - le - - - - - - - - - - - - - - - - - i -
- - son, e - - - - - - - - - - - - le - - - - - - - - -
- le - - - - - i - - - son - . . .
- - - - - - - - - - - - - - i - - son,
5 ♭4 — 3 5 4 — 3 5 4 — 3 4 2 7 5 6 4 5 3 ♮7 4 2

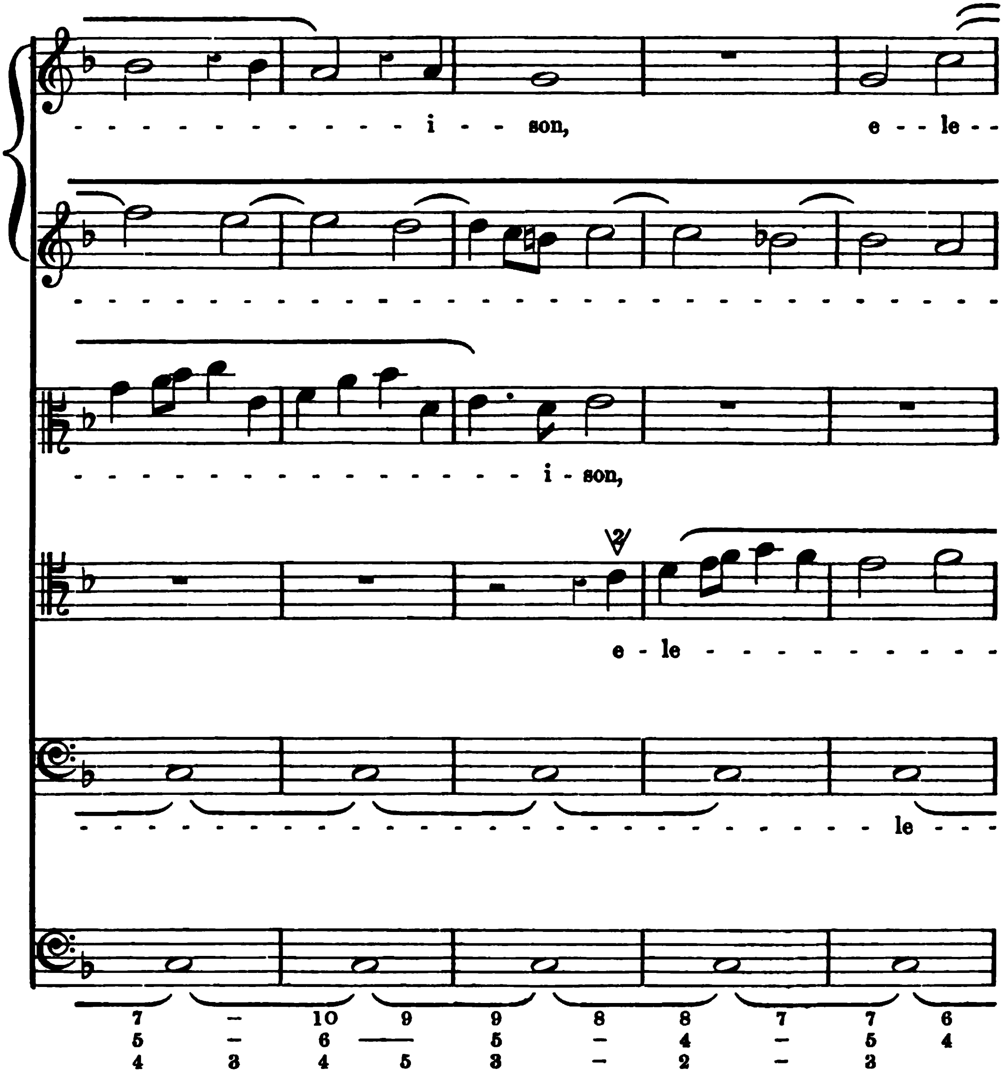

Stretto.
- - - son.
Ky - - - ri - - - - e e - le - -
- - - son.
- - - son.
Ky - - ri - -
- - - son.
Ky - - ri - - e e - le - - - - - - - - - - i - son,
5
3
T.S.
2 6 6 6

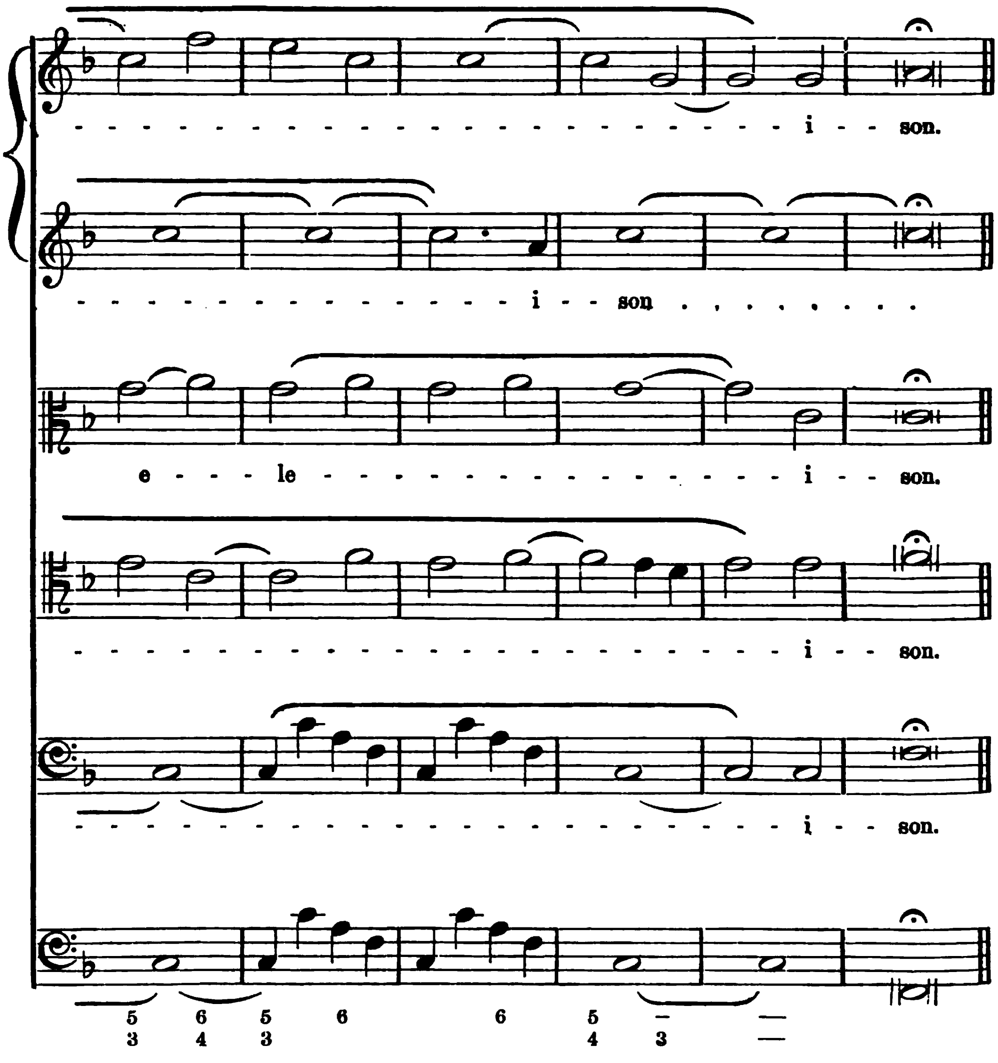

- i - - - son,
Ky - - - ri - -
- - - e e - le - i -
Kyri - - e e - le - - - - - -
5 — 2 3 3 6 5 — 4 6
4 – 3 4 – 3 2


e - le - - - - - - - - - - - - - - - - -
- - e e - - le - - - - - - i - - - - - son, e - le - -
- - son, e - - le - - - - - - - - - i - son, e - - le - - -
- - - - - - i - - son, e - - le - - - -
e - - - - - le - - - - - - - - - - - - - - -
4 — 6 5 5 4 6 5 4 — 6 7 — 7 6
2 — 4 3 2 2 —


i - - son,
i - son,
e - - le - - i -
i - -
i -
7 – 7 6 7 — 7 6 7 – 7 5 7 7 6
5 – 5 — 3 – 3 5

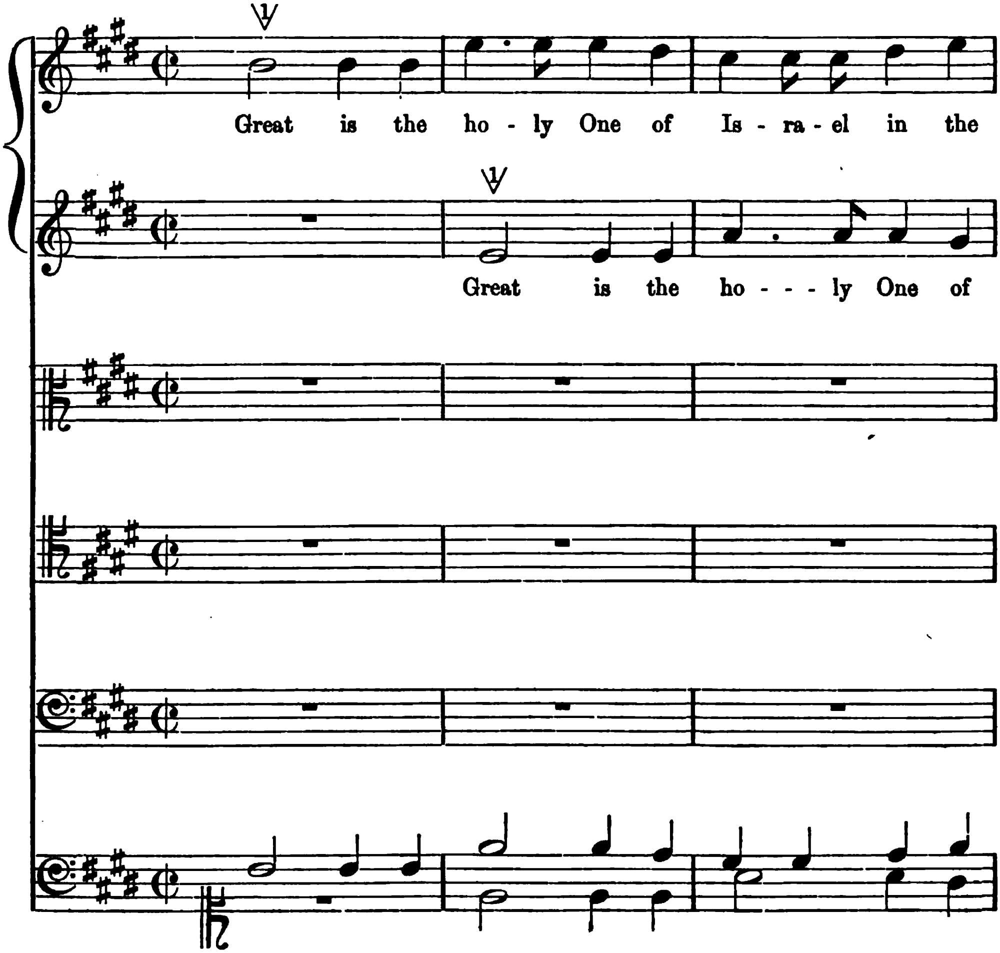

1
Ky - - ri - - e e - le
- - son,
2
e - le
- - son,
1
Ky - - ri - - e e - le
- - son,
i - - - son,
e
6 4
5 4
— 3
9 8
7 5
— 4
8 7 3
6 4

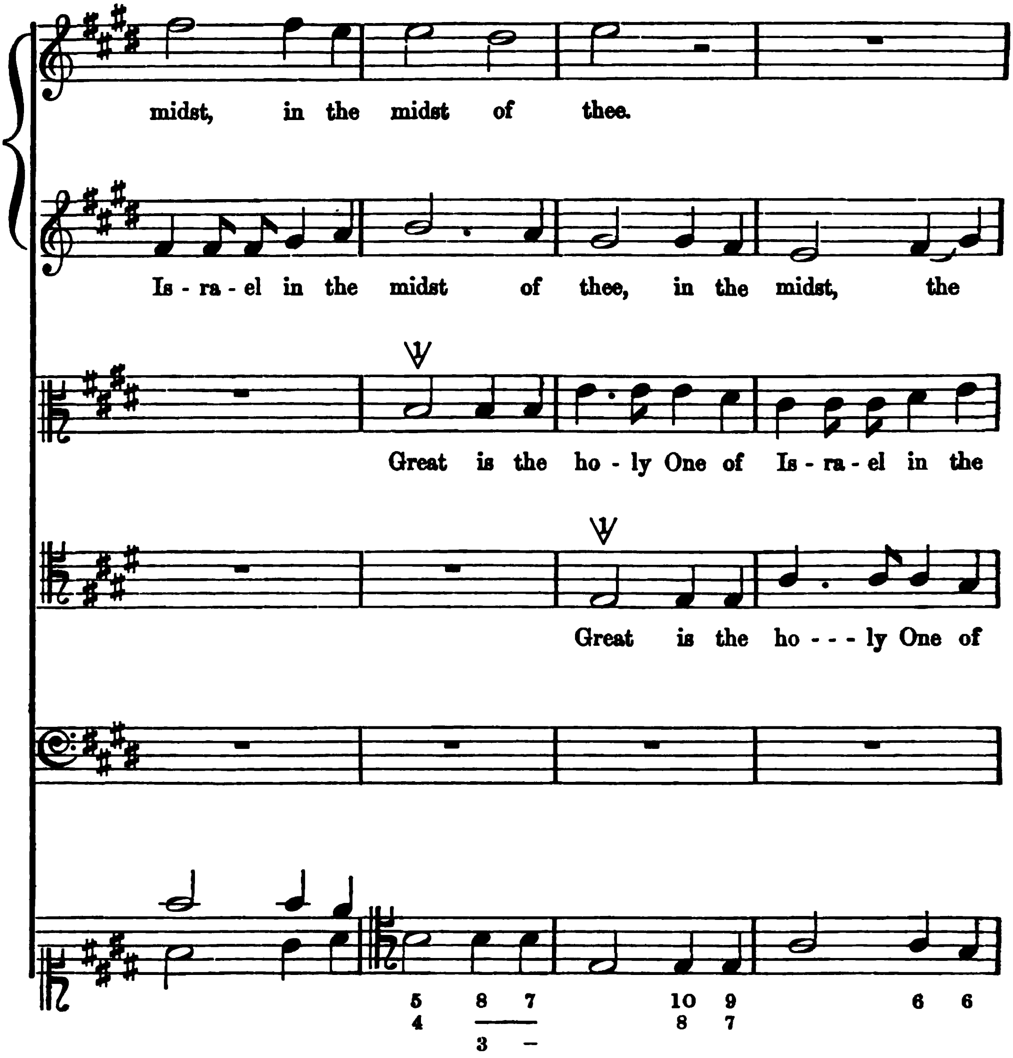

i - - son,
e - - le - -
i - son,
e - le - - - - - - - - - - -
le - - -
7 5 4
3
10 6 4
9 5
9 5 3
8
8 4 2
7
7 5 3
6 4

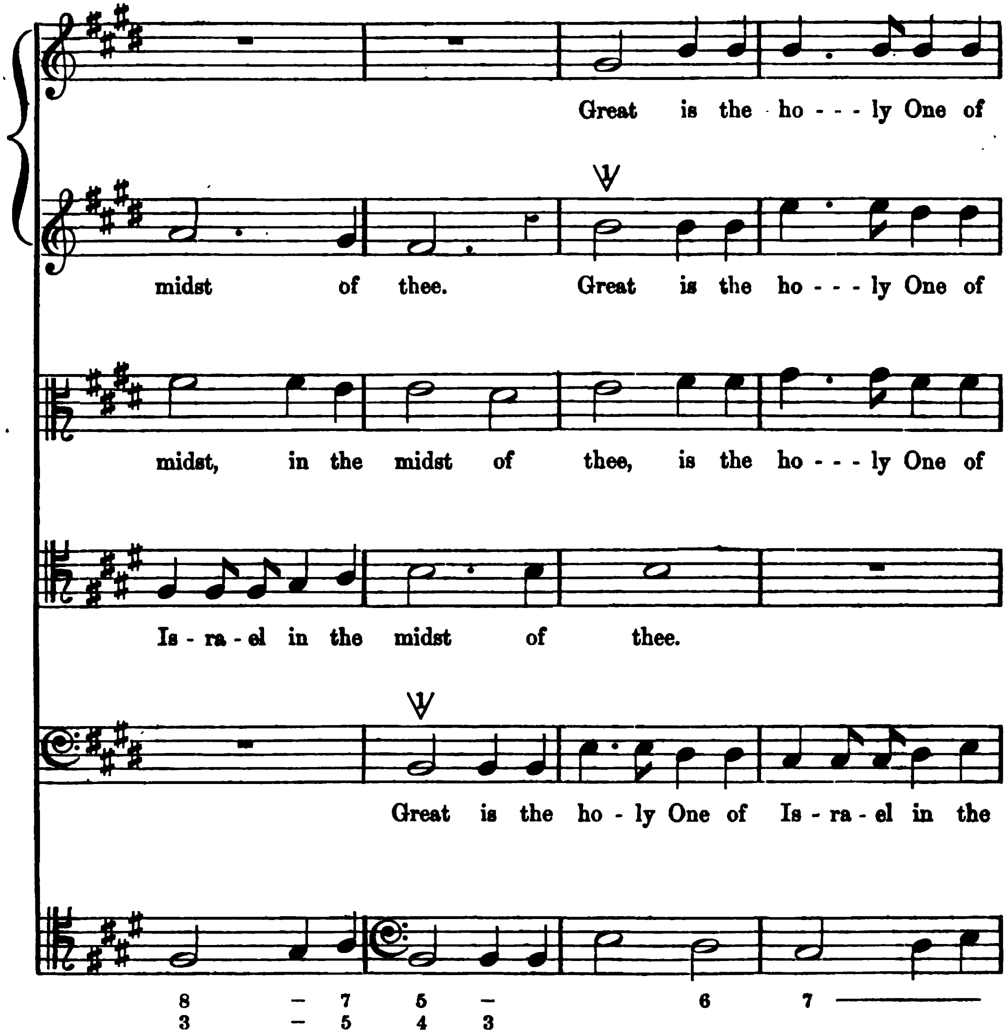

- i - - son.
- - - - - - - - - - - - - - i - - son . . . .
e - - - le - - - - - - - - - - - - - - - i - - son.
- i - - son.
- i - - son.
5 3
6 4
5 3
6
6
5 4
— 3
— —

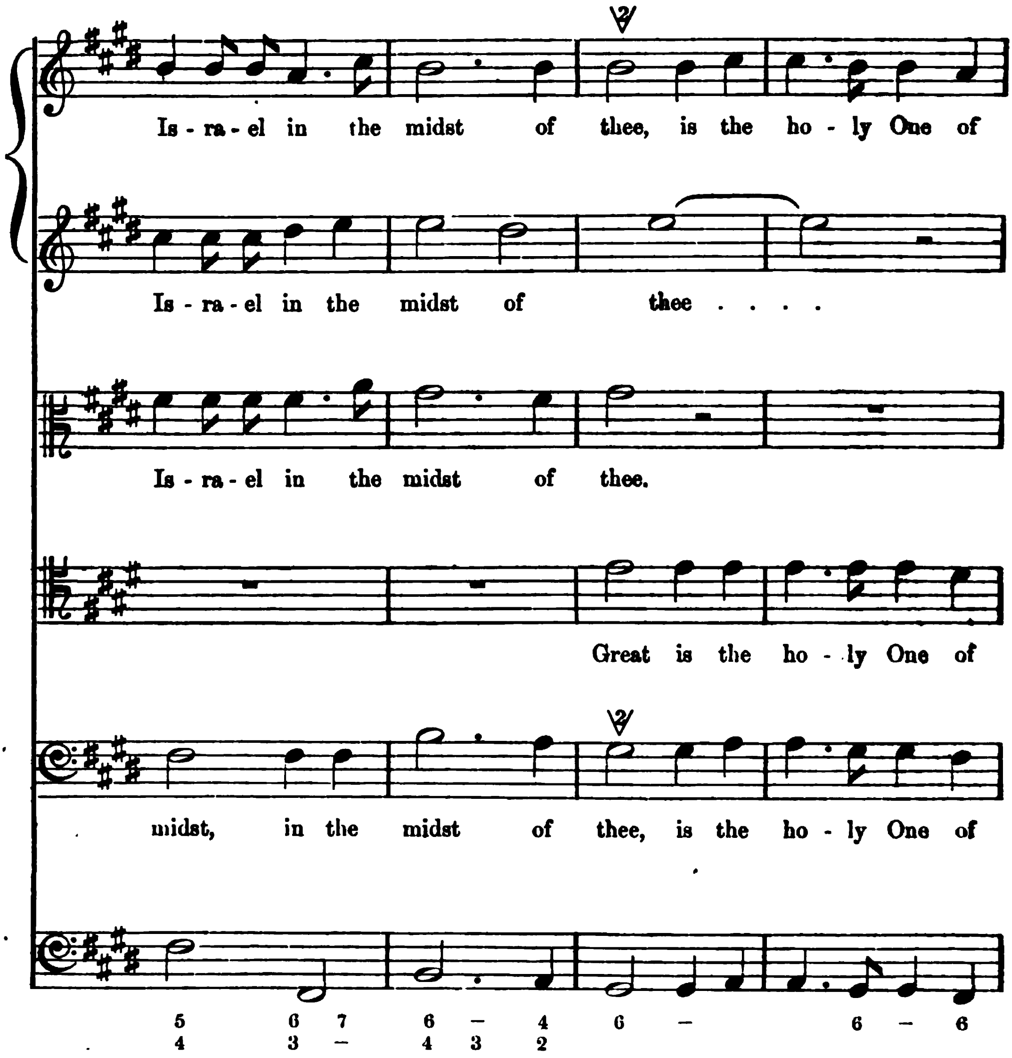
No. 21.—*Example of a Five-Part Fugue containing Augmentation.*

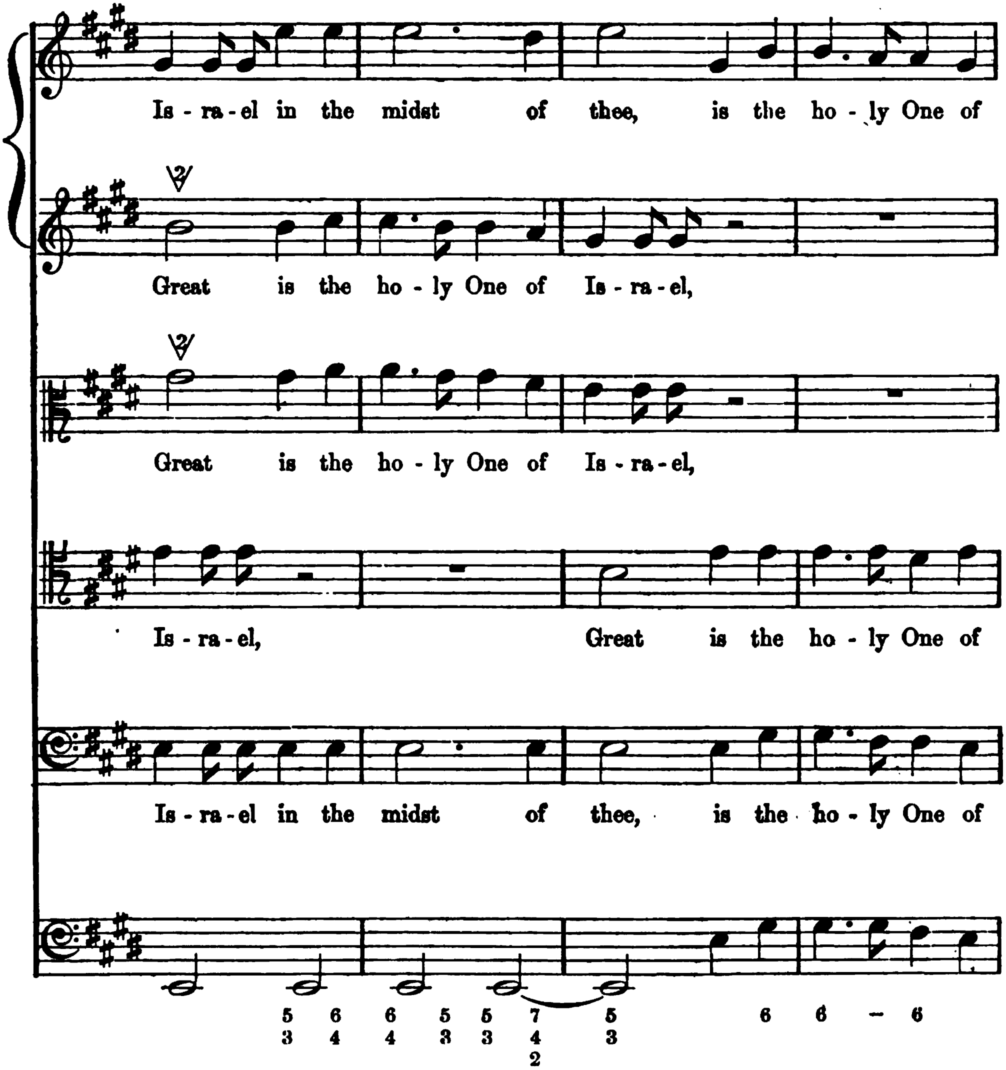
By Dr. W. Croft.

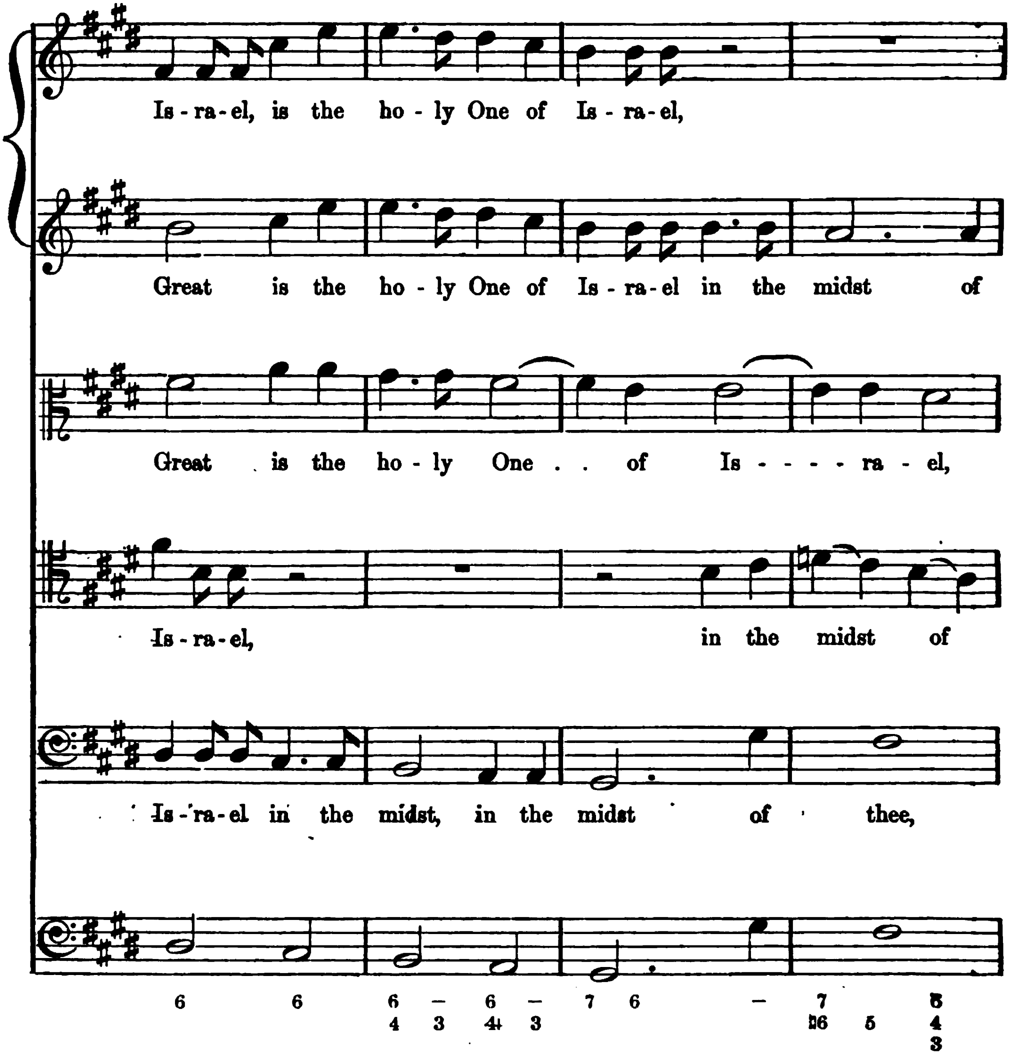

Great is the ho - ly One of Is - ra - el in the
Great is the ho - - - ly One of

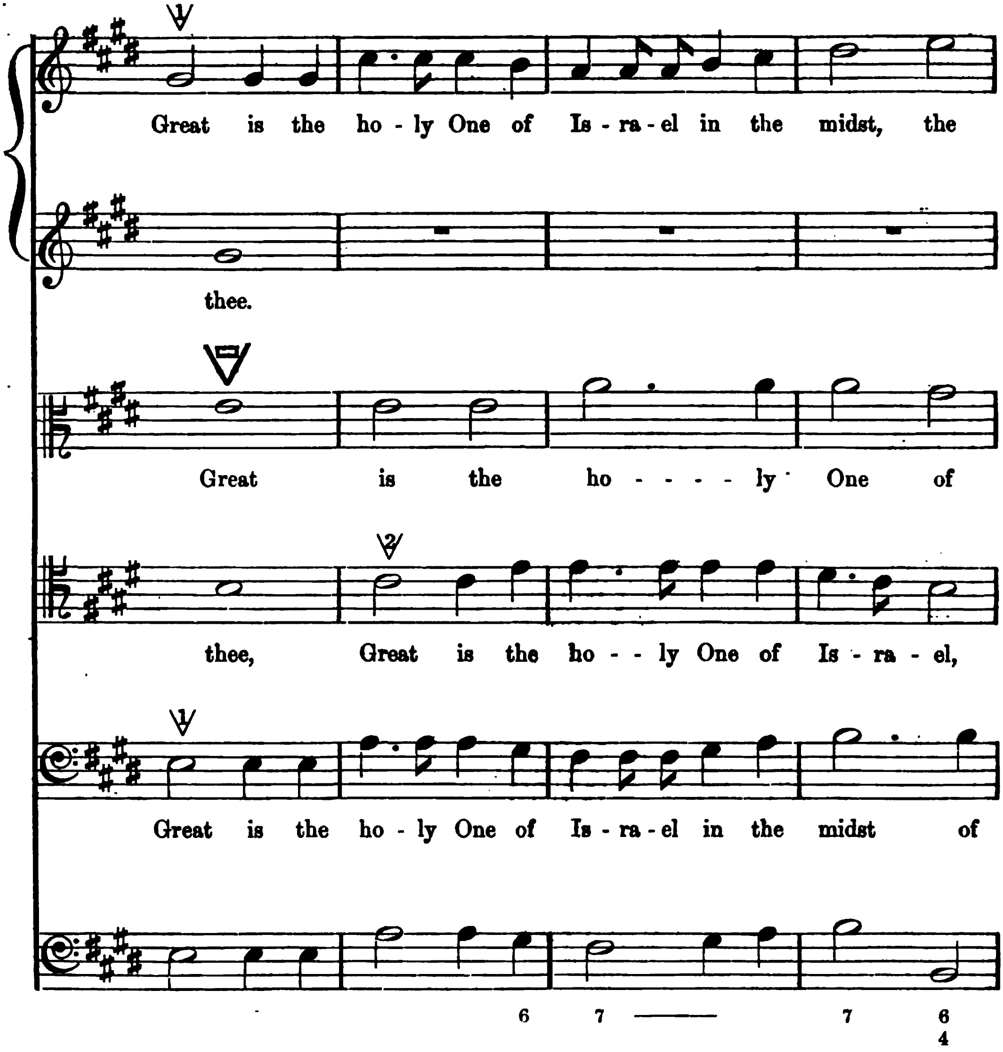

midst, in the midst of thee.
Is - ra - el in the midst of thee, in the midst, the
Great is the ho - ly One of Is - ra - el in the
Great is the ho - - - ly One of
5 8 7 10 9 6 6
4 8 7
3 –

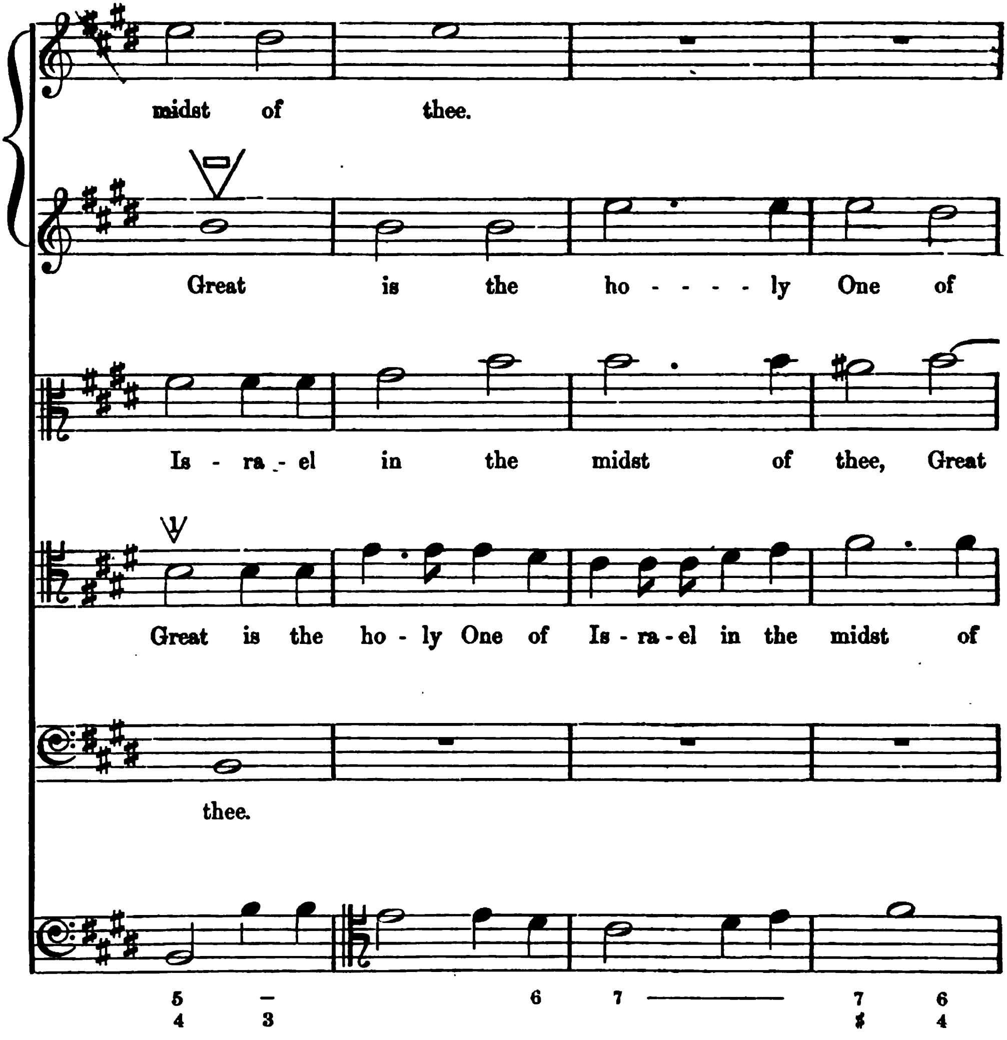

Great is the ho - - - ly One of
midst of thee. Great is the ho - - - ly One of
midst, in the midst of thee, is the ho - - - ly One of
Is - ra - el in the midst of thee.
Great is the ho - ly One of Is - ra - el in the
8 — 7 5 — 6 7
3 — 5 4 3

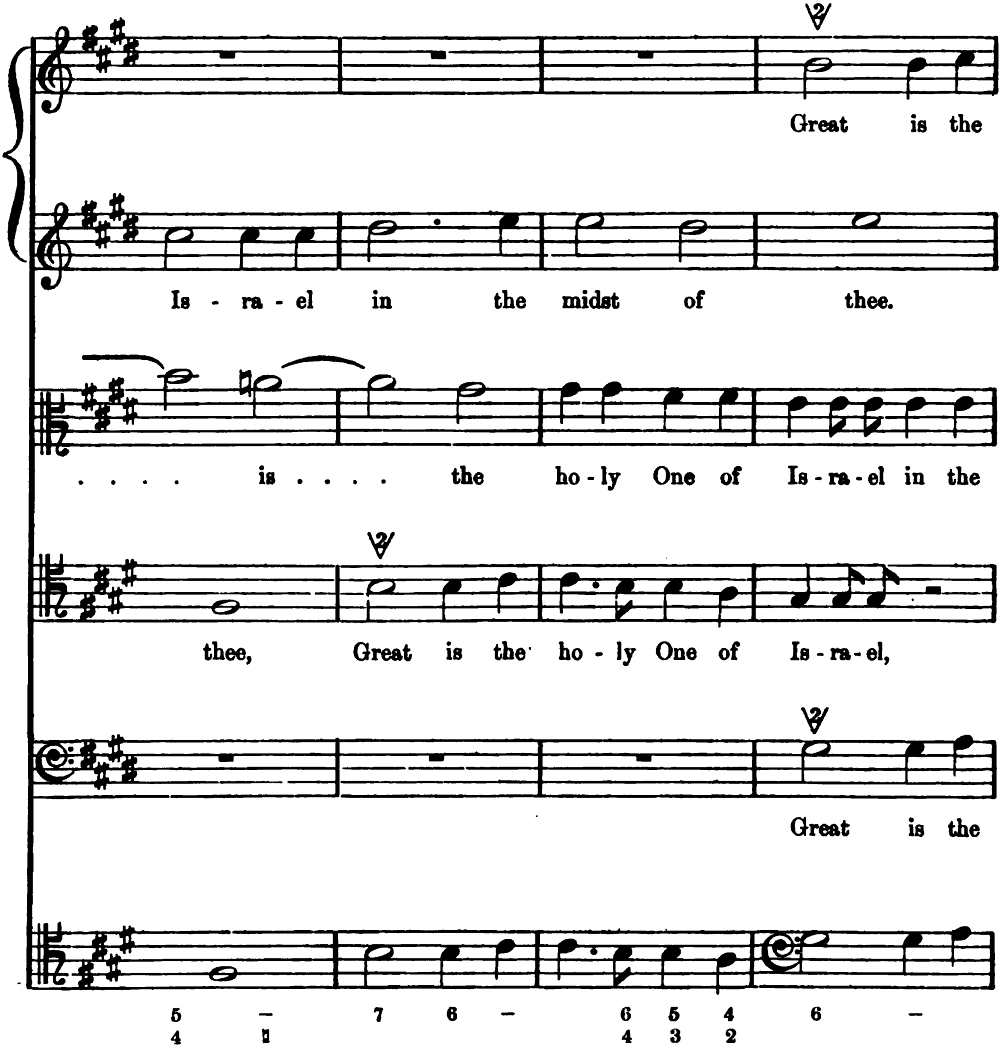

Is - ra - el in the midst of thee, is the ho - ly One of
Is - ra - el in the midst of thee . . . .
Is - ra - el in the midst of thee.
Great is the ho - ly One of
midst, in the midst of thee, is the ho - ly One of
5 6 7 6 — 4 6 — 6 — 6
4 3 — 4 3 2

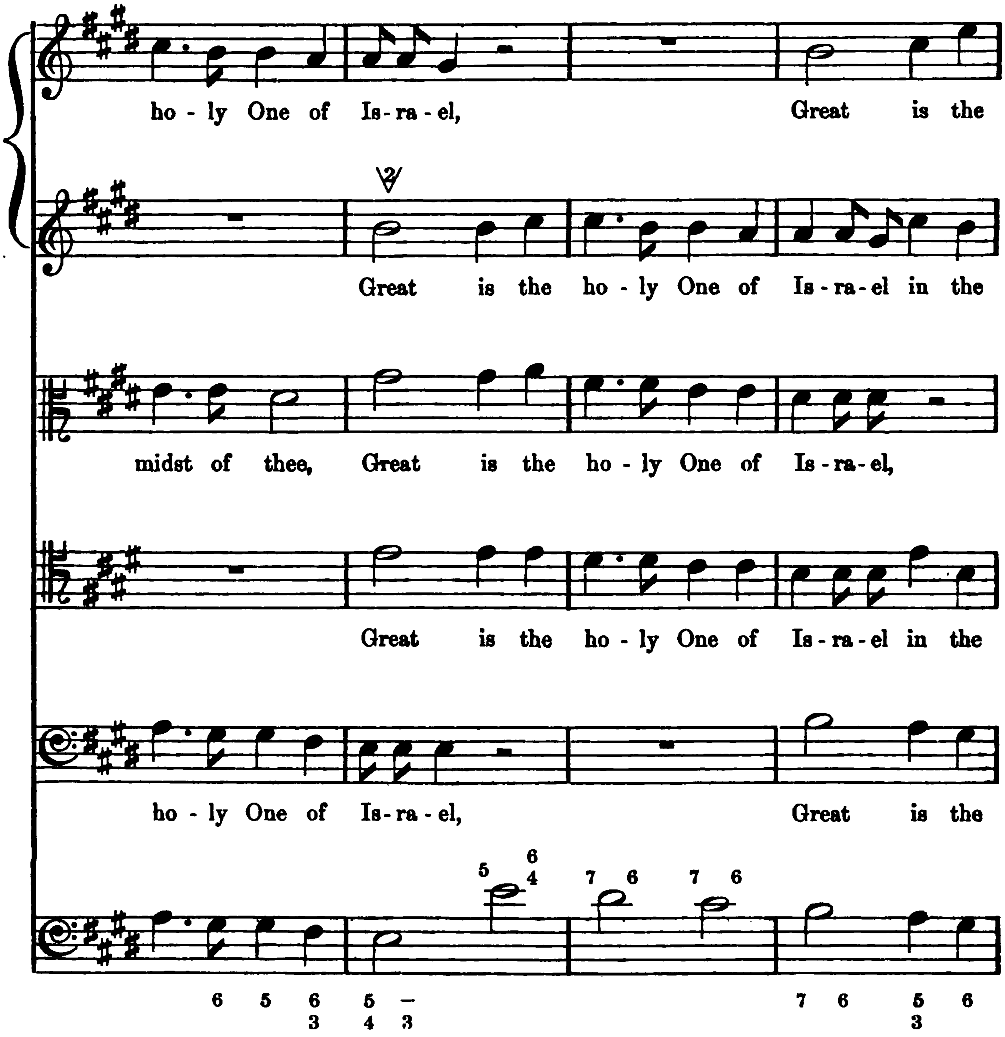

Is - ra - el in the midst of thee, is the ho - ly One of
Great is the ho - ly One of Is - ra - el,
Great is the ho - ly One of Is - ra - el,
Is - ra - el, Great is the ho - ly One of
Is - ra - el in the midst of thee, is the ho - ly One of
5 6 6 5 5 7 5 6 6 — 6
3 4 4 3 3 4 3
2

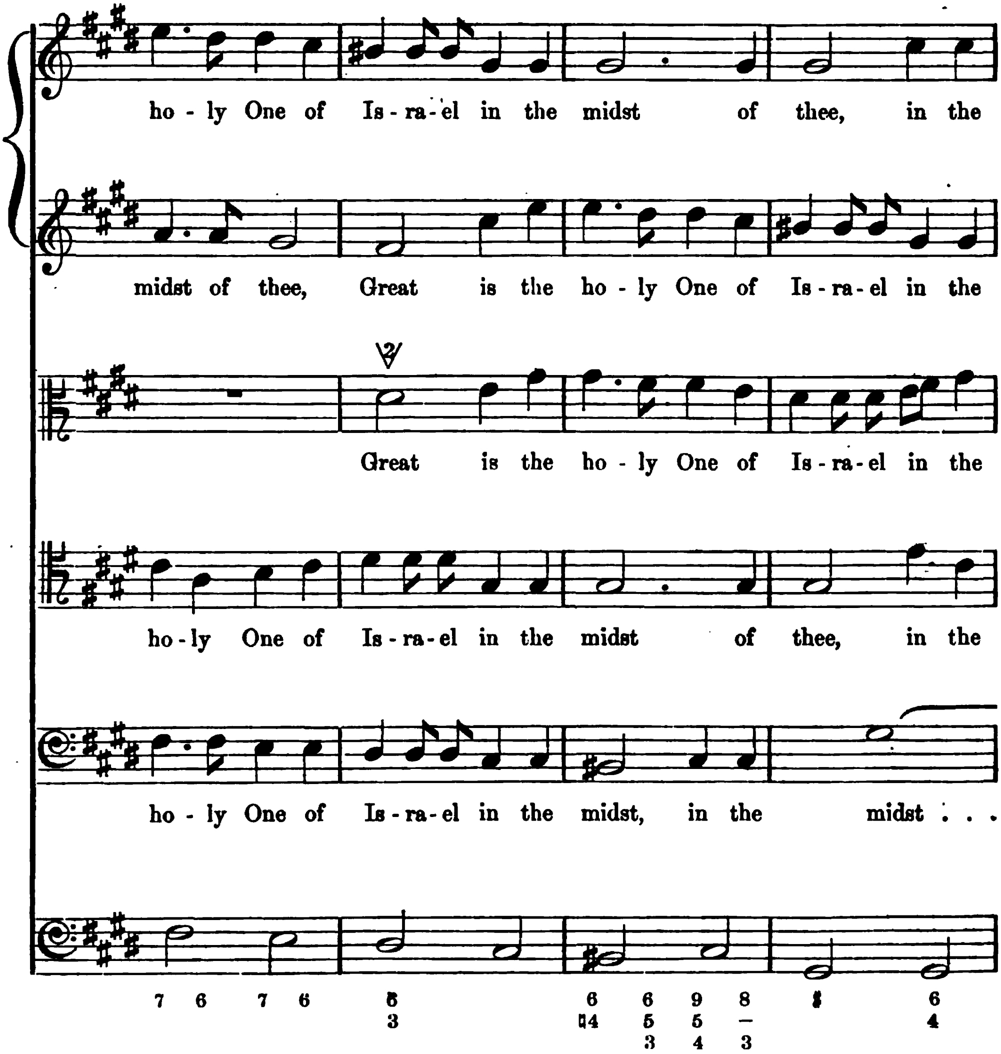

Is - ra - el, is the ho - ly One of Is - ra - el,
Great is the ho - ly One of Is - ra - el in the midst of
Great is the ho - ly One . . of Is - - - - ra - el,
Is - ra - el, in the midst of
Is - ra - el in the midst, in the midst of thee,
6 6 6 — 6 — 7 6 — 7 8
4 3 4 3 6 5 4
3

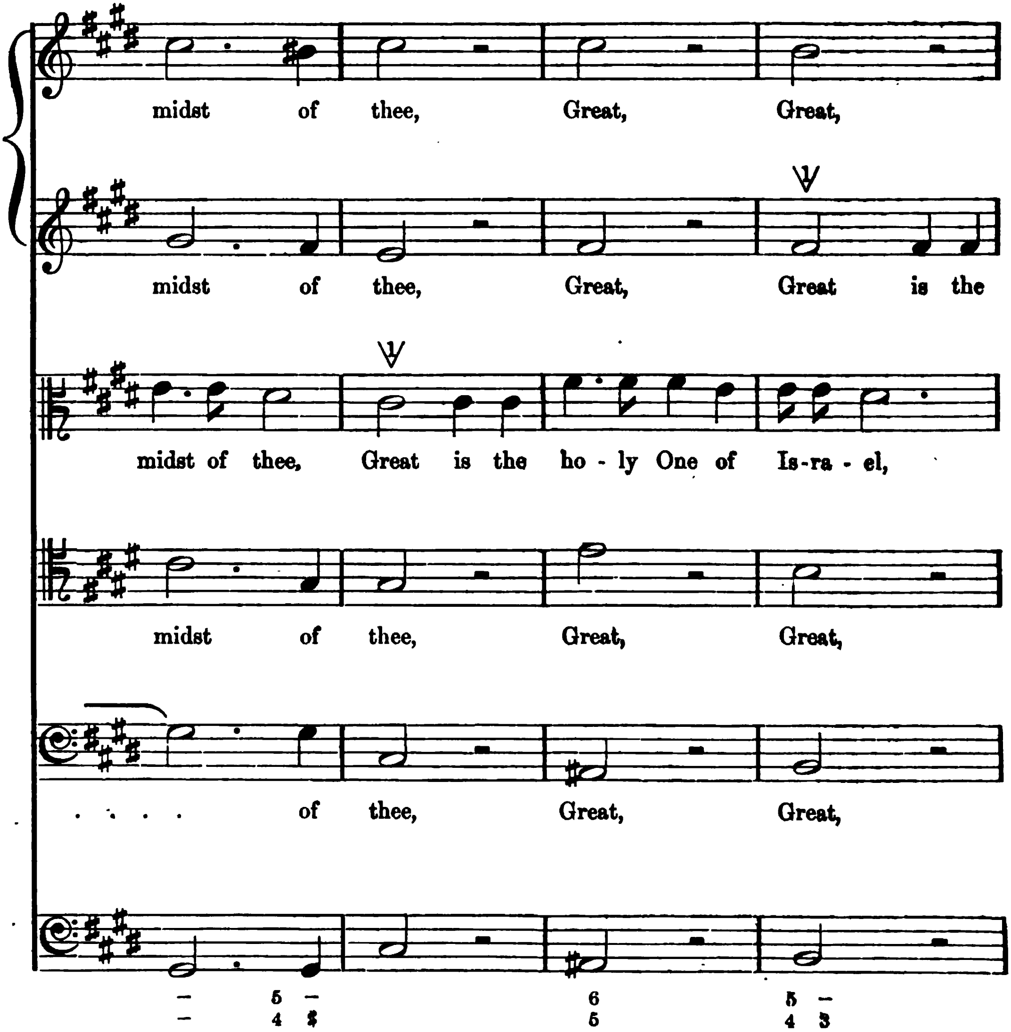

1
Great is the ho - ly One of Is - ra - el in the midst, the
thee.
Great is the ho - - - - - ly One of
2
thee, Great is the ho - - ly One of Is - ra - el,
1
Great is the ho - ly One of Is - ra - el in the midst of
6 7 7 6
4

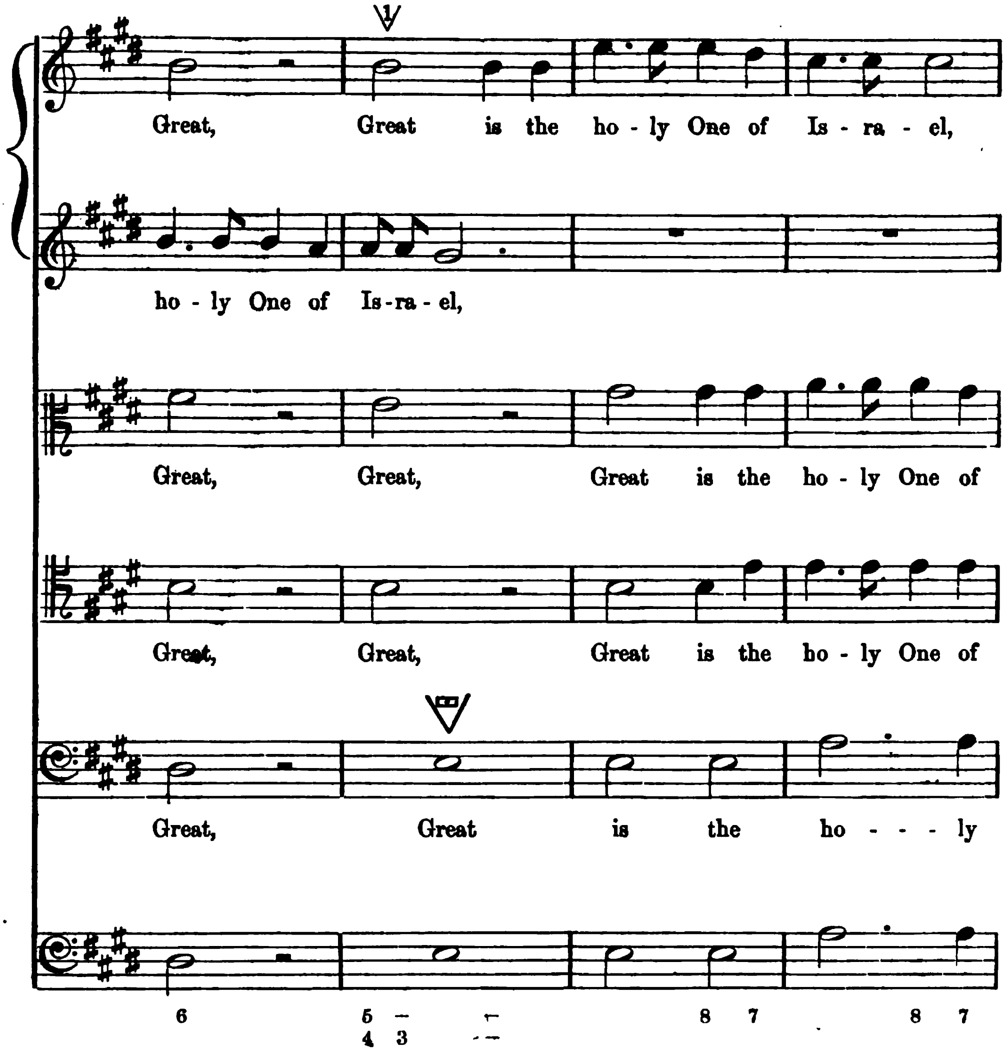

midst of thee.
Great is the ho - - - - - ly One of
Is - ra - el in the midst of thee, Great
Great is the ho - ly One of Is - ra - el in the midst of
thee.
5 4
— 3
6
7
7 ♯
6 4

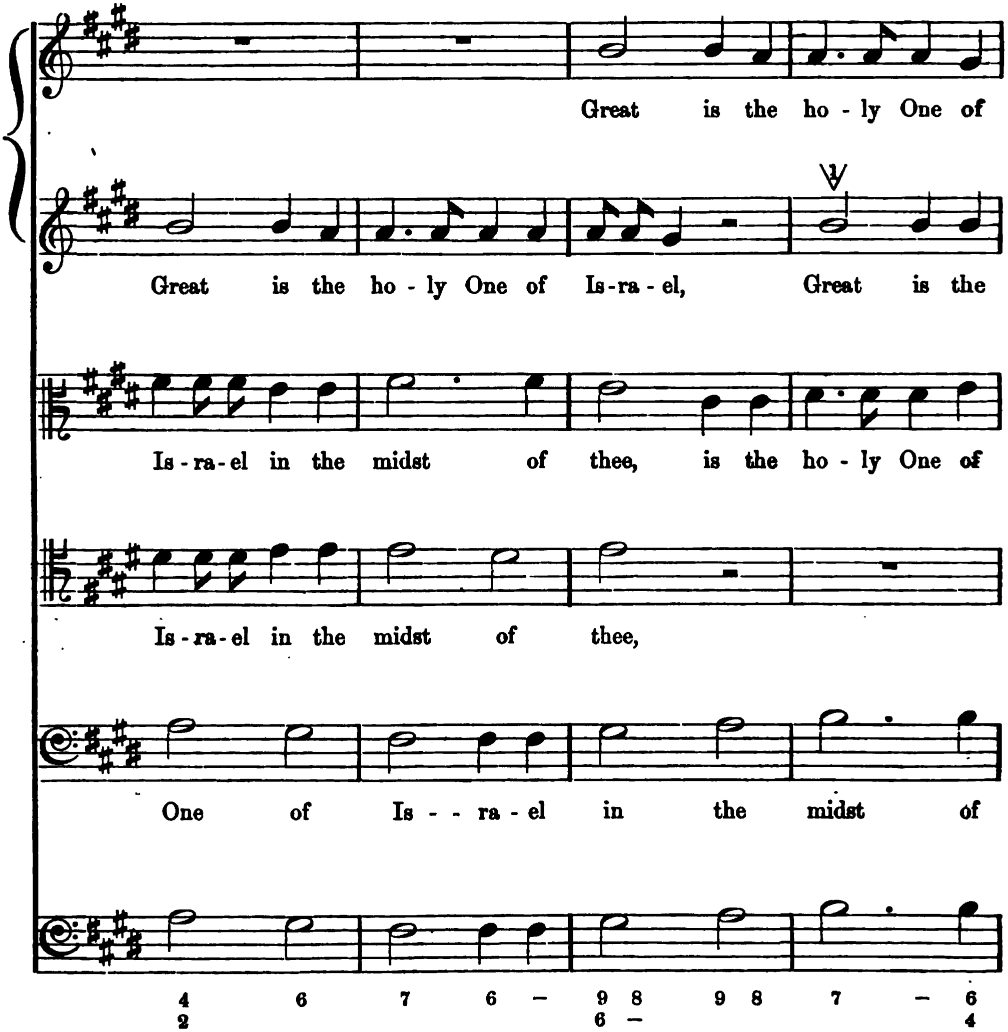

Great is the
Is - ra - el in the midst of thee.
. . . . is . . . . the ho - ly One of Is - ra - el in the
thee, Great is the ho - ly One of Is - ra - el,
Great is the
5 4 — ♮ 7 6 — 6 4 5 3 4 2 6 —

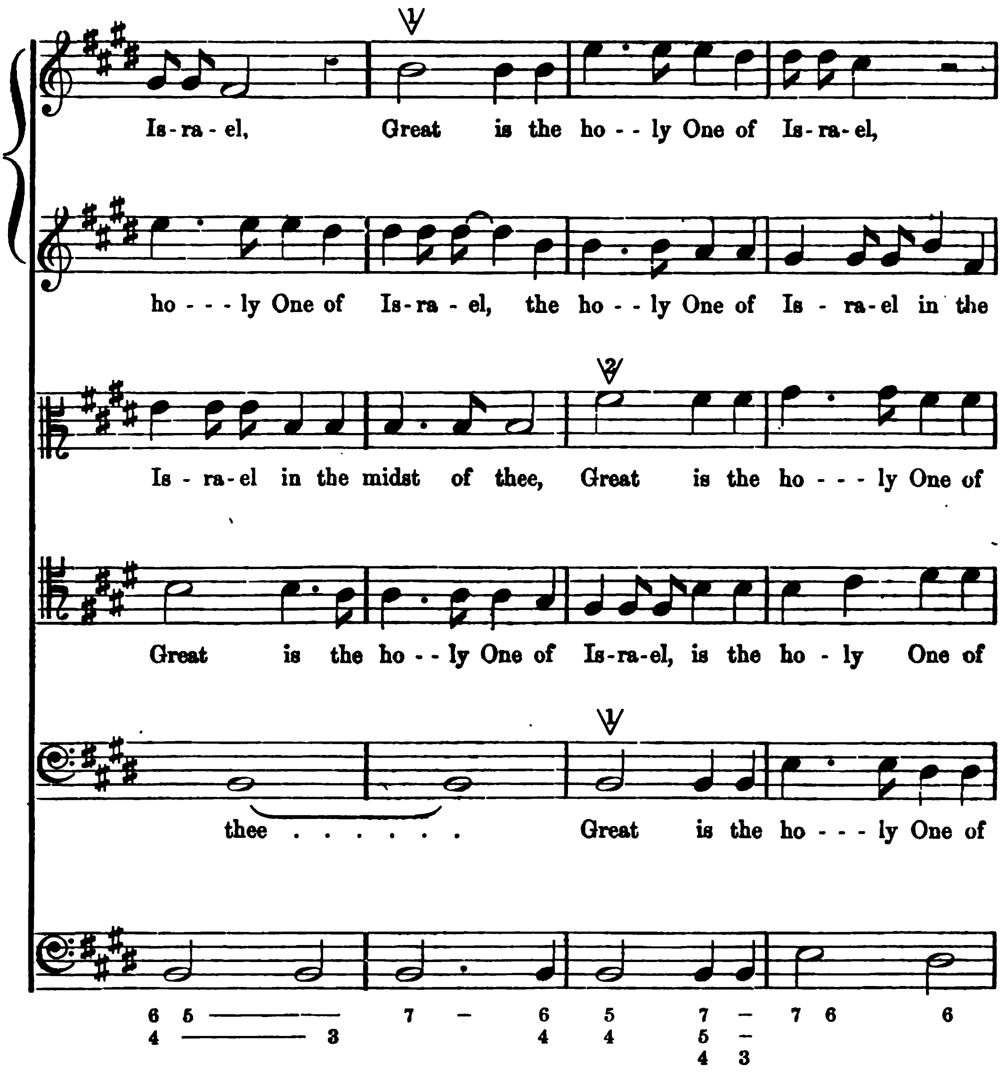

ho - ly One of Is - ra - el, Great is the
Great is the ho - ly One of Is - ra - el in the
midst of thee, Great is the ho - ly One of Is - ra - el,
Great is the ho - ly One of Is - ra - el in the
ho - ly One of Is - ra - el, Great is the
5 6 4 7 6 7 6
6 5 6 3 5 4 — 3 7 6 5 3 6


ho - ly One of Is - ra - el in the midst of thee, in the
midst of thee, Great is the ho - ly One of Is - ra - el in the
Great is the ho - ly One of Is - ra - el in the
ho - ly One of Is - ra - el in the midst of thee, in the
ho - ly One of Is - ra - el in the midst, in the midst . . .
7 6 7 6 8 3 6 ♮4 6 5 3 9 5 4 8 — 3 ♯ 6 4

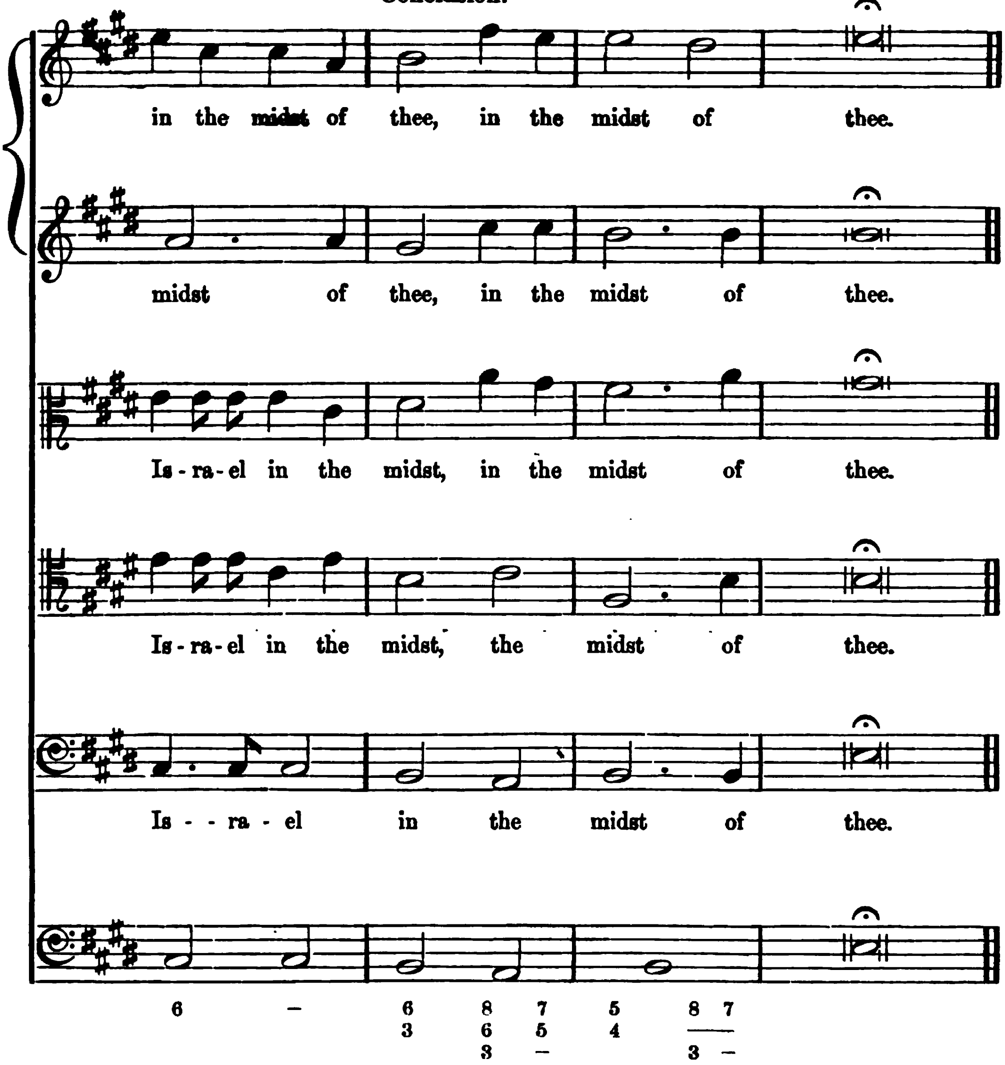

midst of thee, Great, Great,
midst of thee, Great, Great is the
midst of thee, Great is the ho - ly One of Is-ra - el,
midst of thee, Great, Great,
. . . . . of thee, Great, Great,
5 4 6 5 5 4 3


Great, Great is the ho - ly One of Is - ra - el,
ho - ly One of Is-ra - el,
Great, Great, Great is the ho - ly One of
Great, Great, Great is the ho - ly One of
Great, Great is the ho - - - ly
6
5 4
3
8 7
8 7


Great is the ho - ly One of
Great is the ho - ly One of Is-ra - el, Great is the
Is - ra - el in the midst of thee, is the ho - ly One of
Is - ra - el in the midst of thee,
One of Is - - ra - el in the midst of
4 6 7 6 – 9 8 9 8 7 – 6
2 6 – 4


1
Is-ra-el, Great is the ho--ly One of Is-ra-el,
ho---ly One of Is-ra-el, the ho--ly One of Is-ra-el in the
2
Is-ra-el in the midst of thee, Great is the ho---ly One of
Great is the ho--ly One of Is-ra-el, is the ho-ly One of
1
thee....... Great is the ho---ly One of
6 5 — 7 — 6 5 7 — 7 6 6
4 — 3 4 4 5 —
4 3

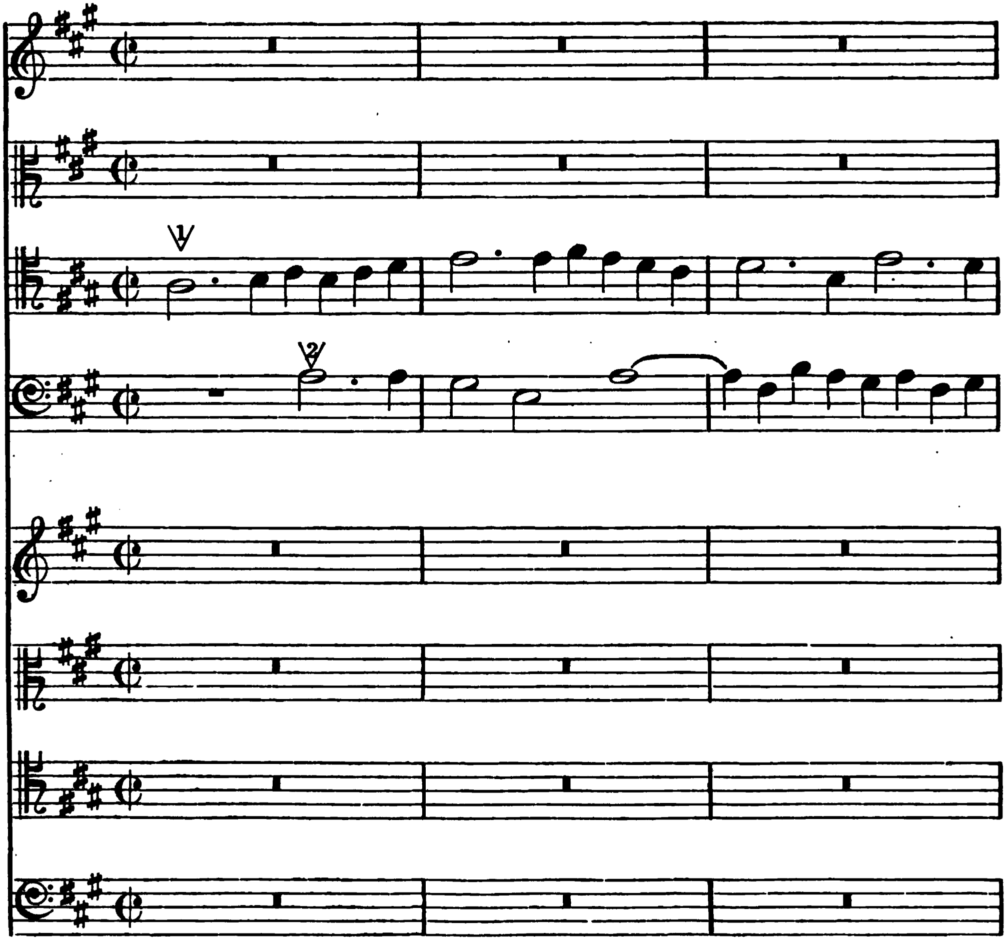
Conclusion.

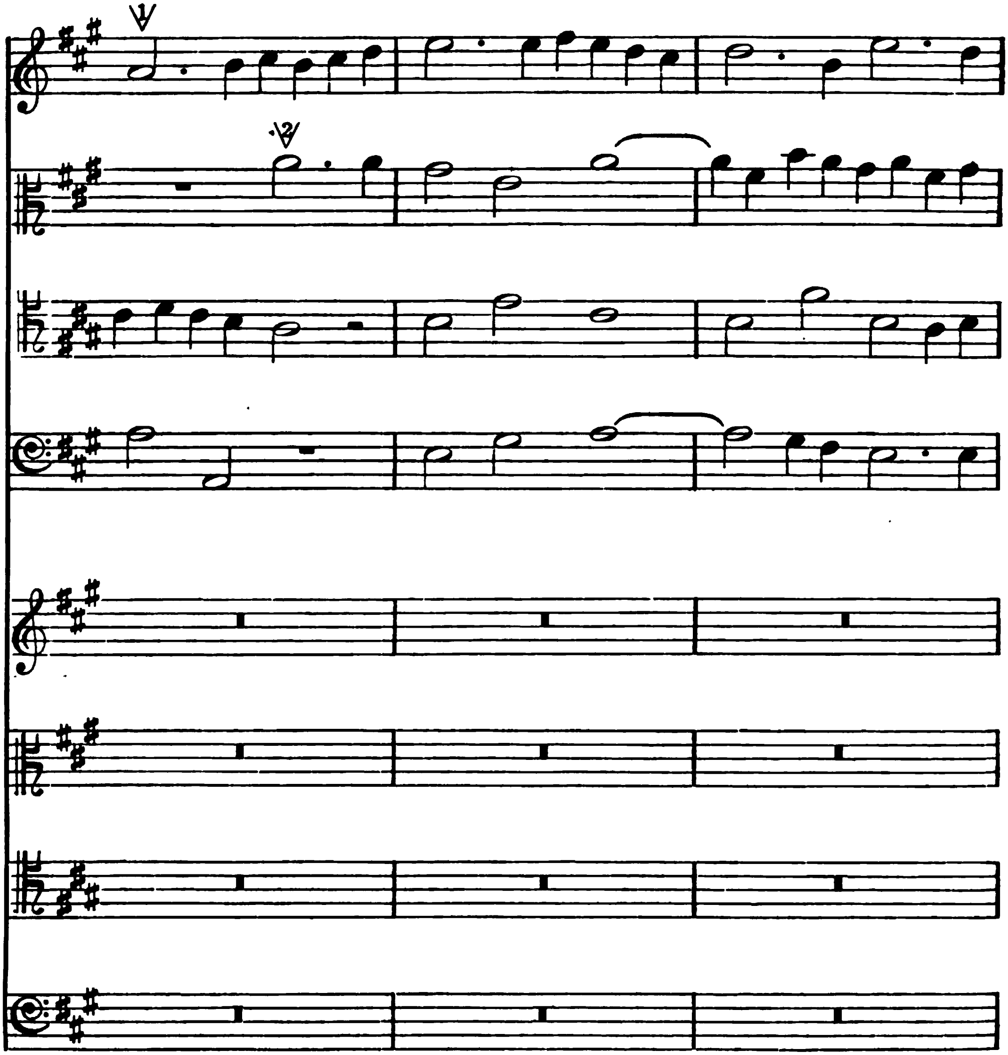

in the midst of thee, in the midst of thee.
midst of thee, in the midst of thee.
Is-ra-el in the midst, in the midst of thee.
Is-ra-el in the midst, the midst of thee.
Is - - ra - el in the midst of thee.
6 – 6 3 8 6 3 7 5 – 5 4 8 7 3 –

No. 22.—*Example of an Eight-Part Fugue with Two Subjects.*

From an Anthem "I will give thanks."

By F. A. G. O.

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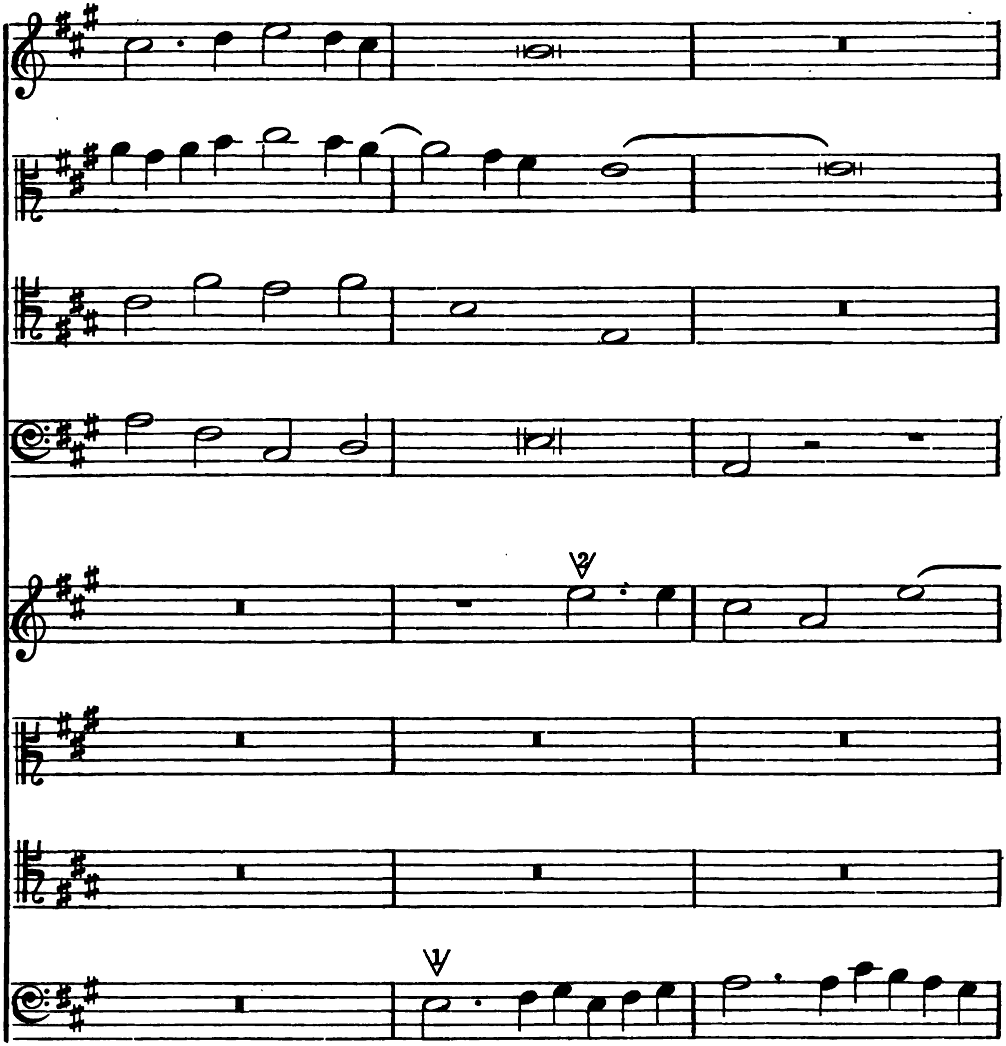
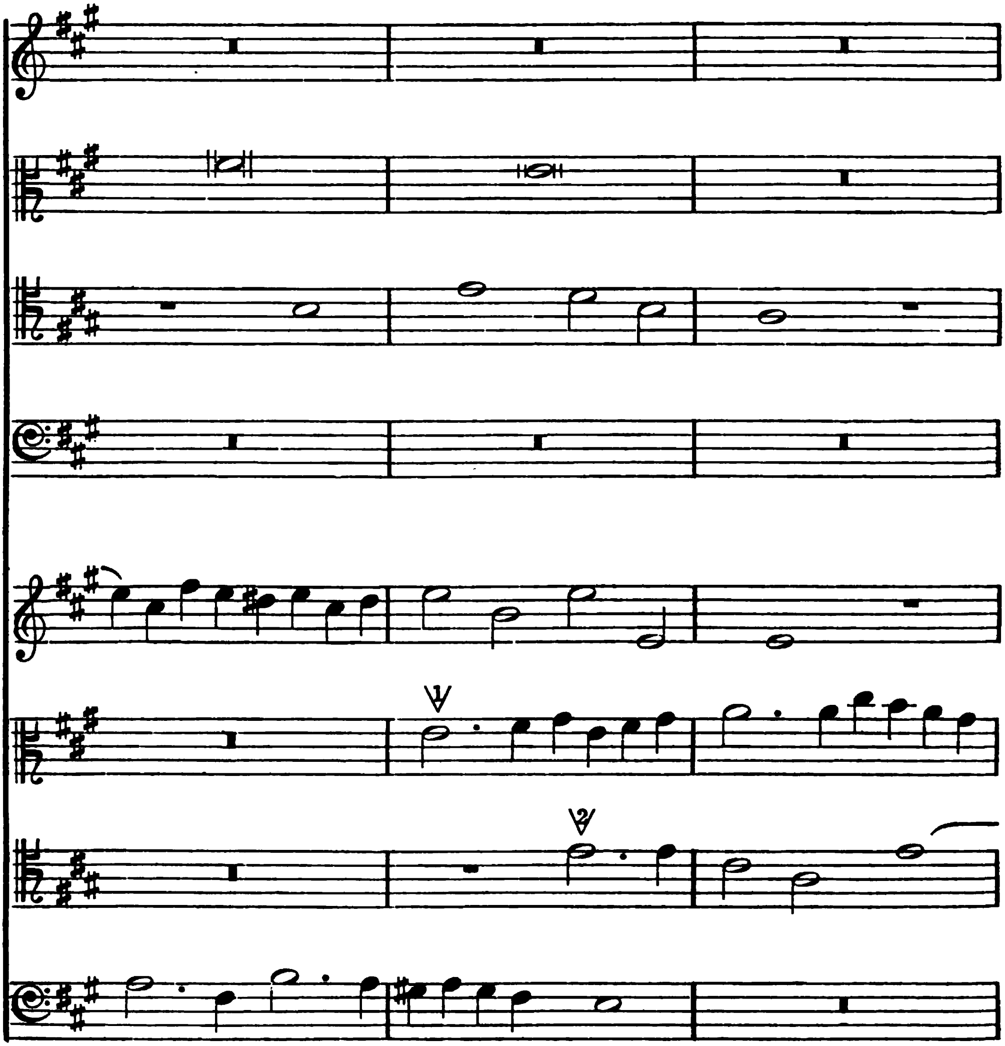
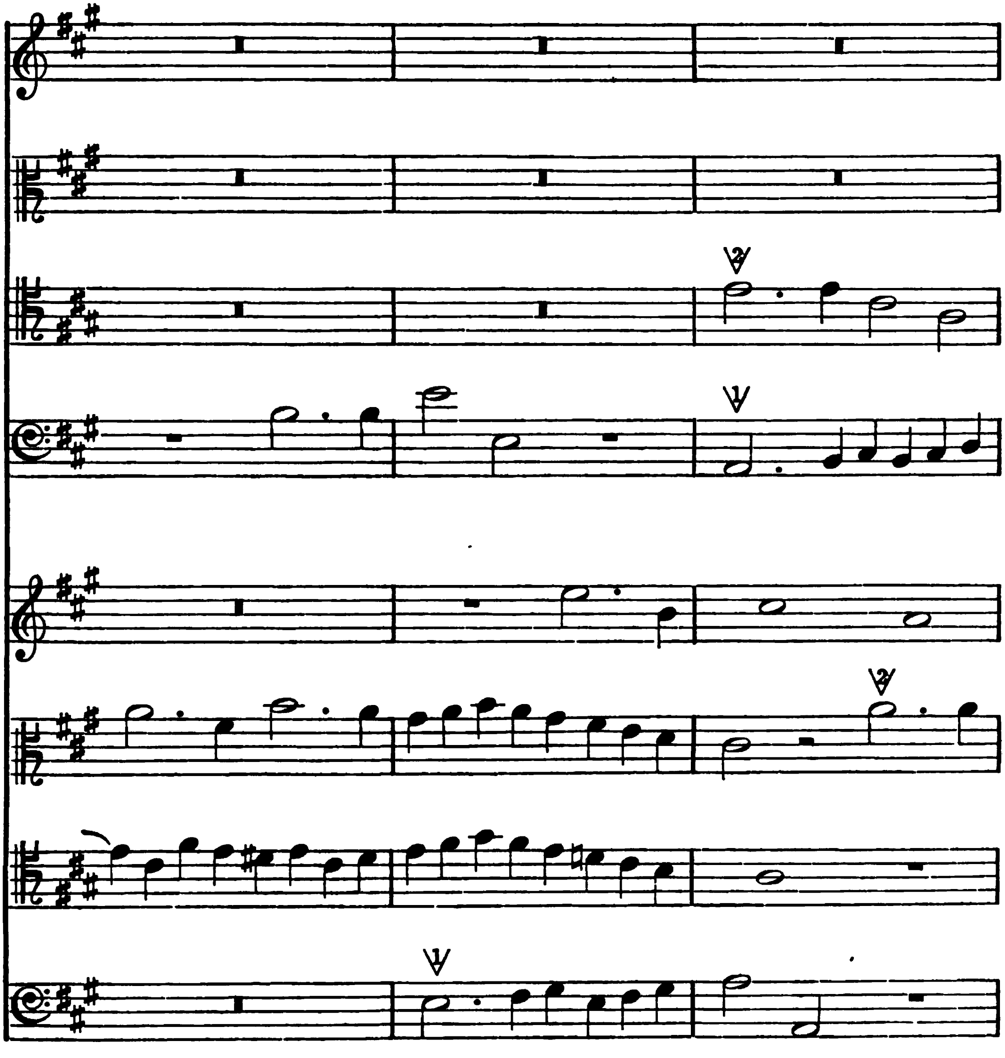
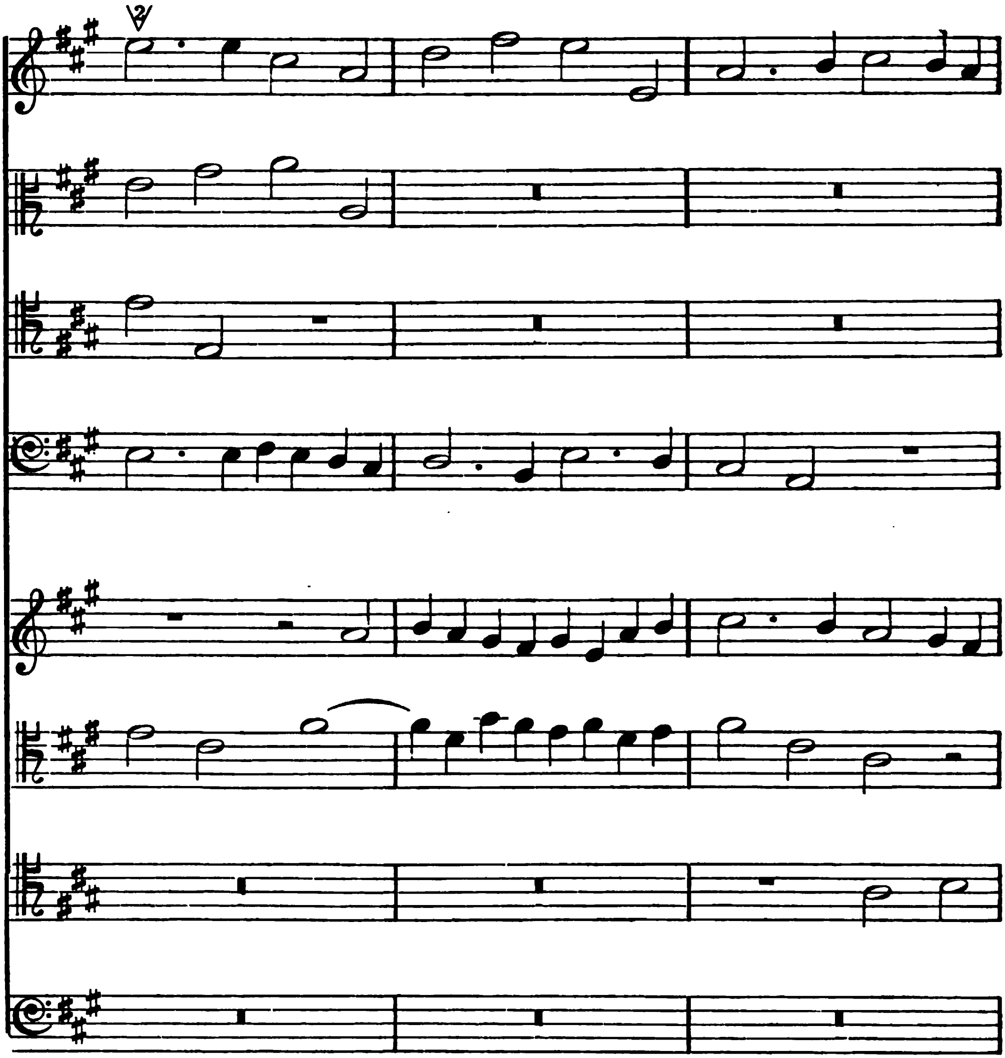



1
2

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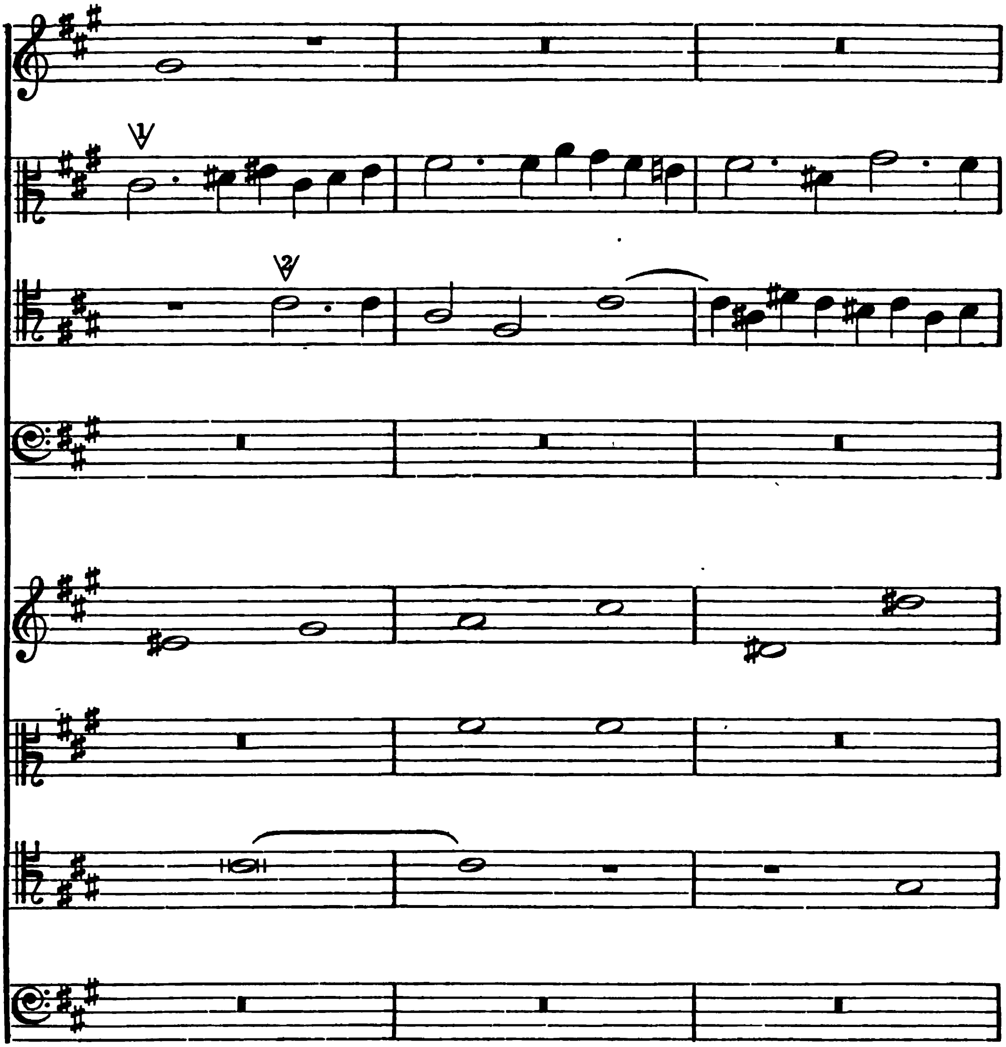
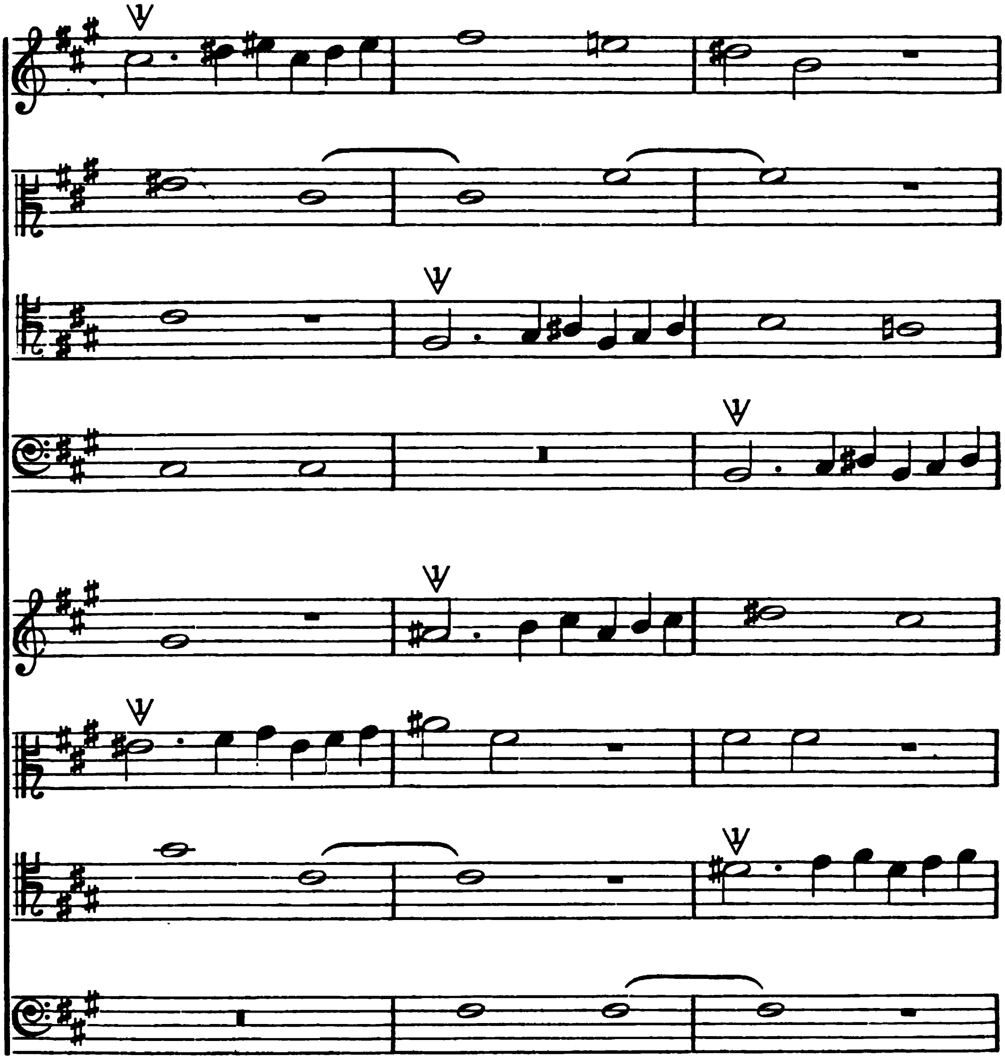
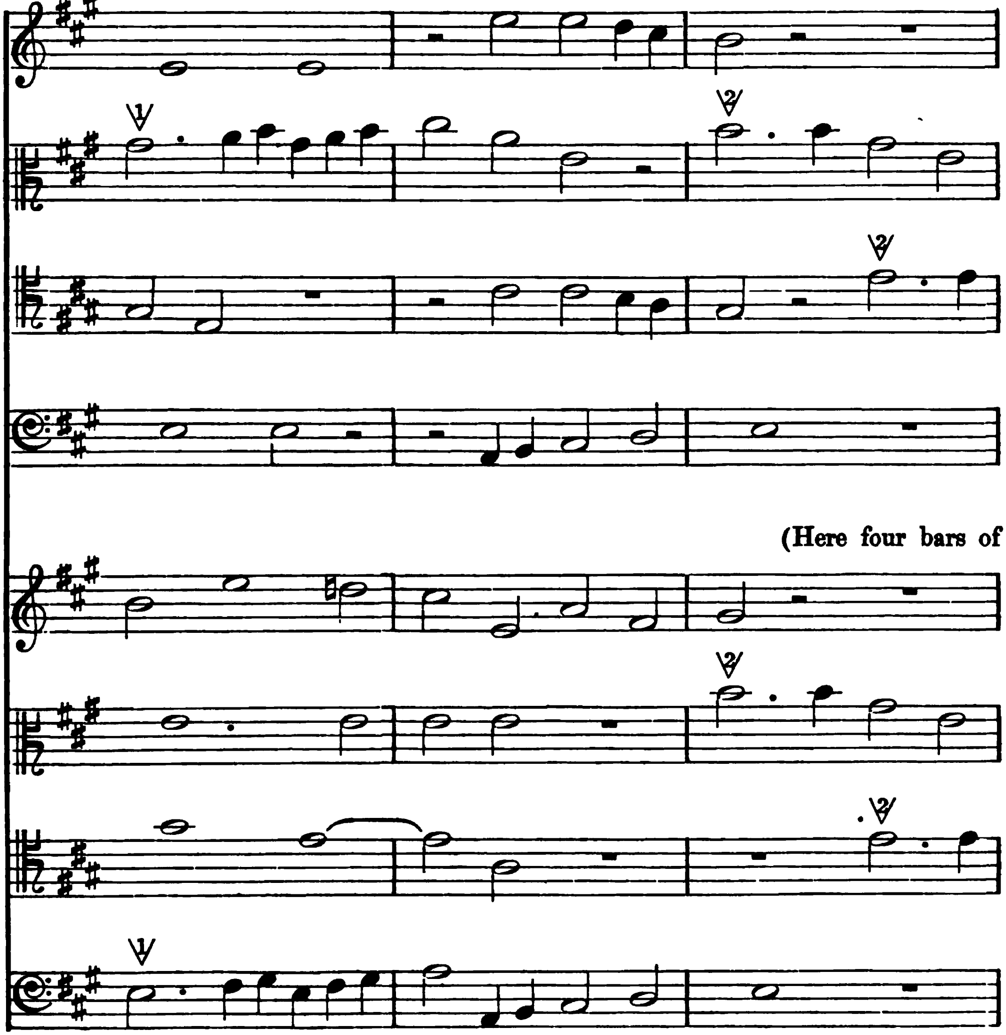

1
2

Stretto with first Subject.

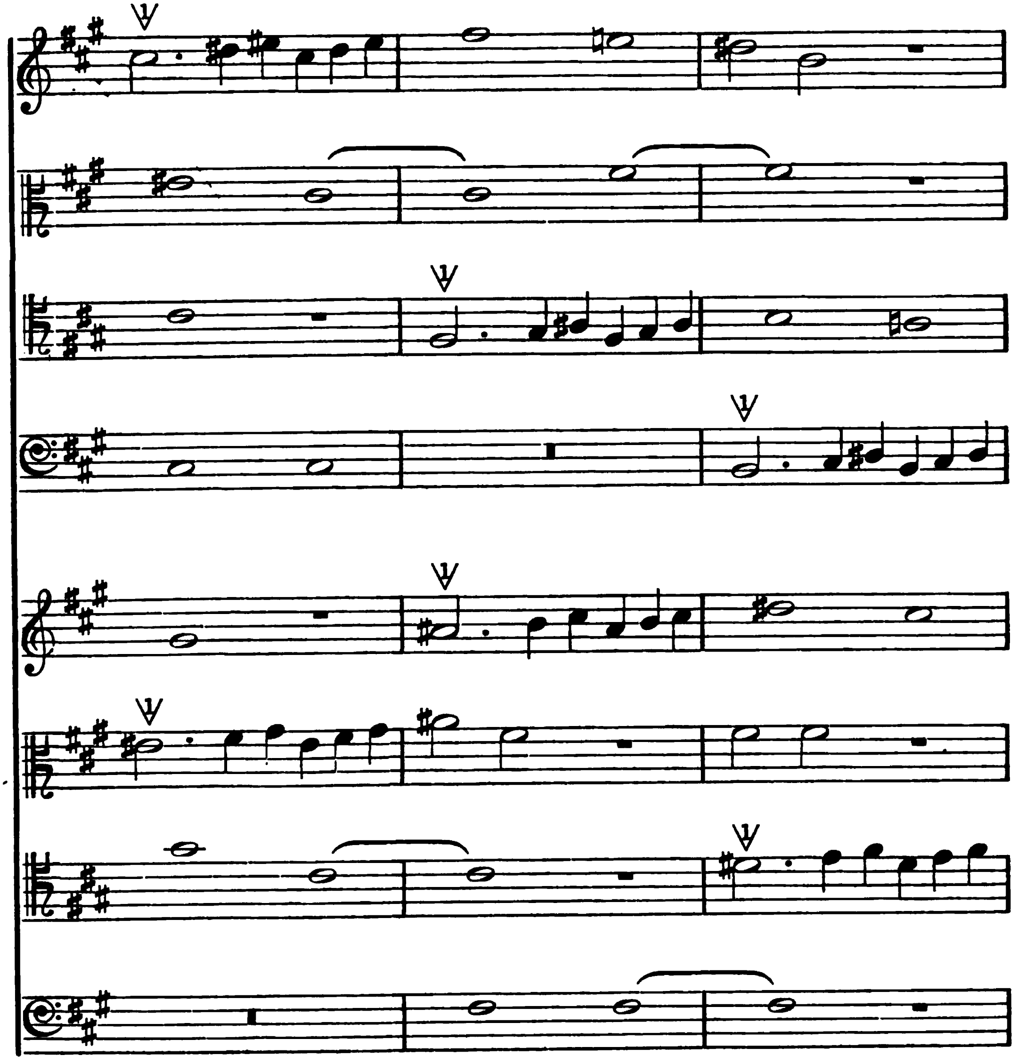


Stretto with second Subject.

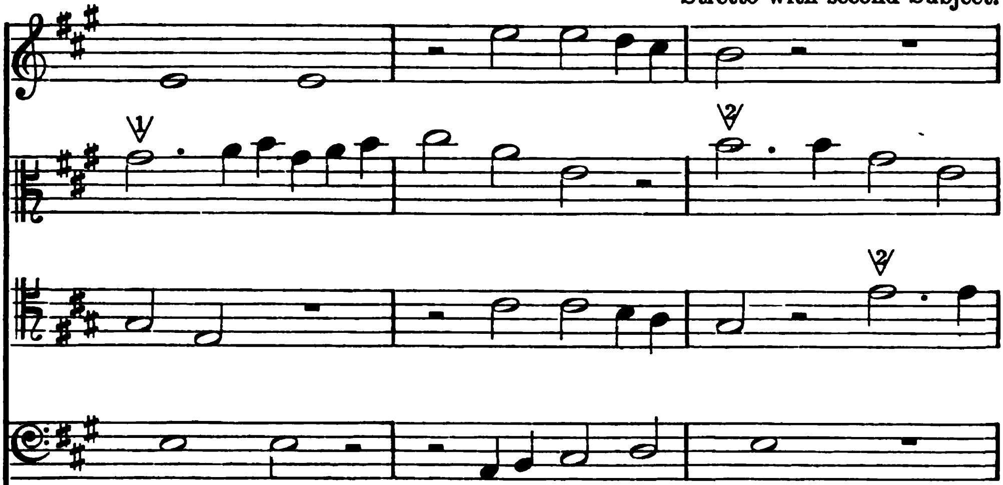


(Here four bars of

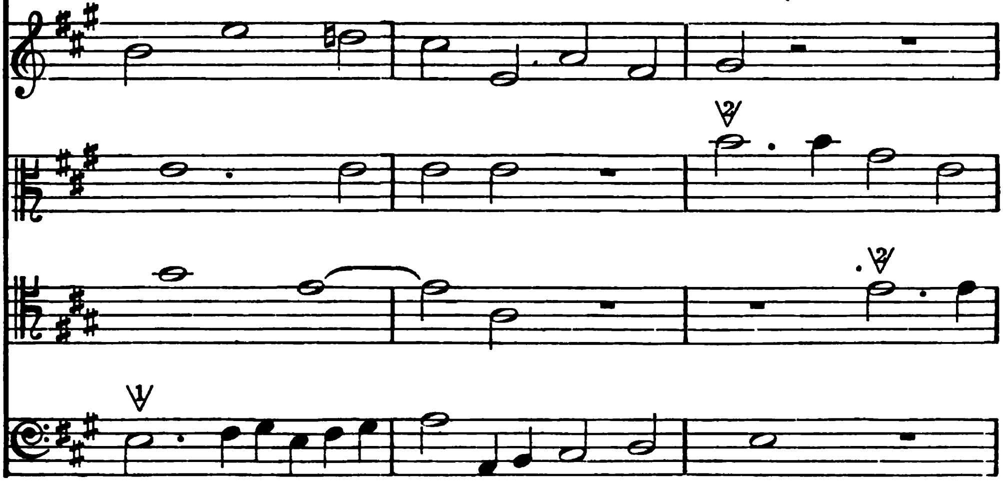
Stretto with first Subject.

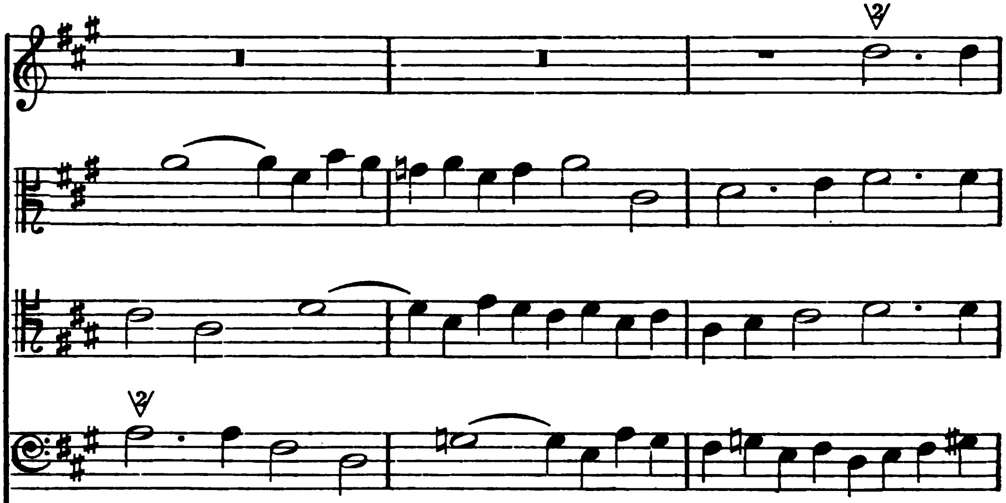


Stretto with second Subject.

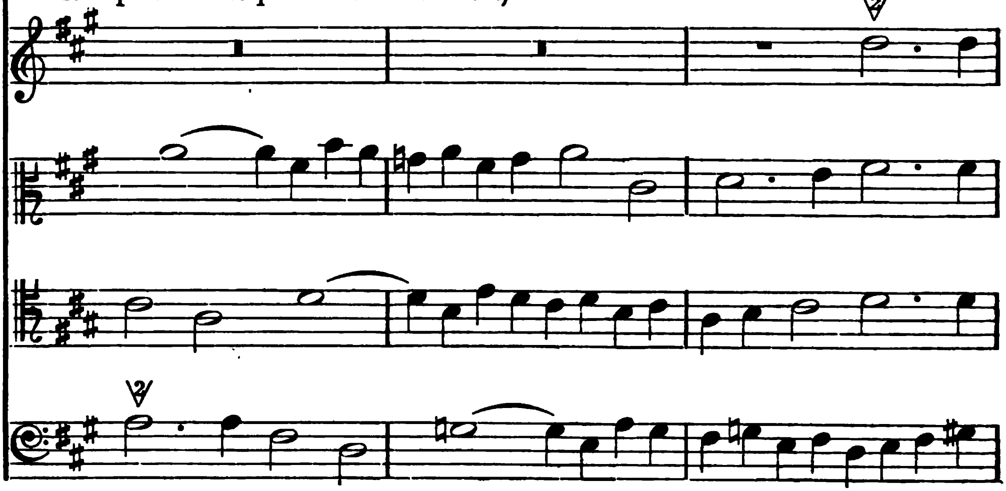


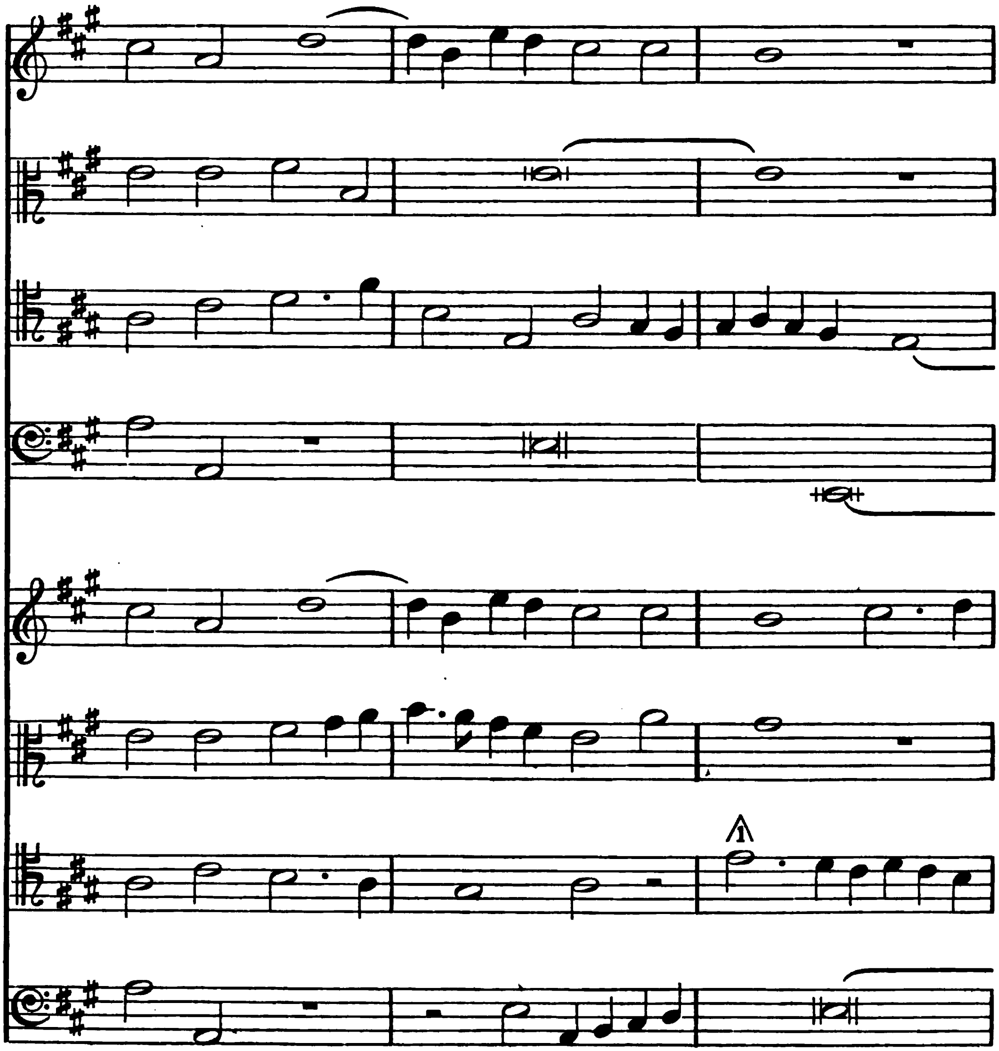
(Here four bars of



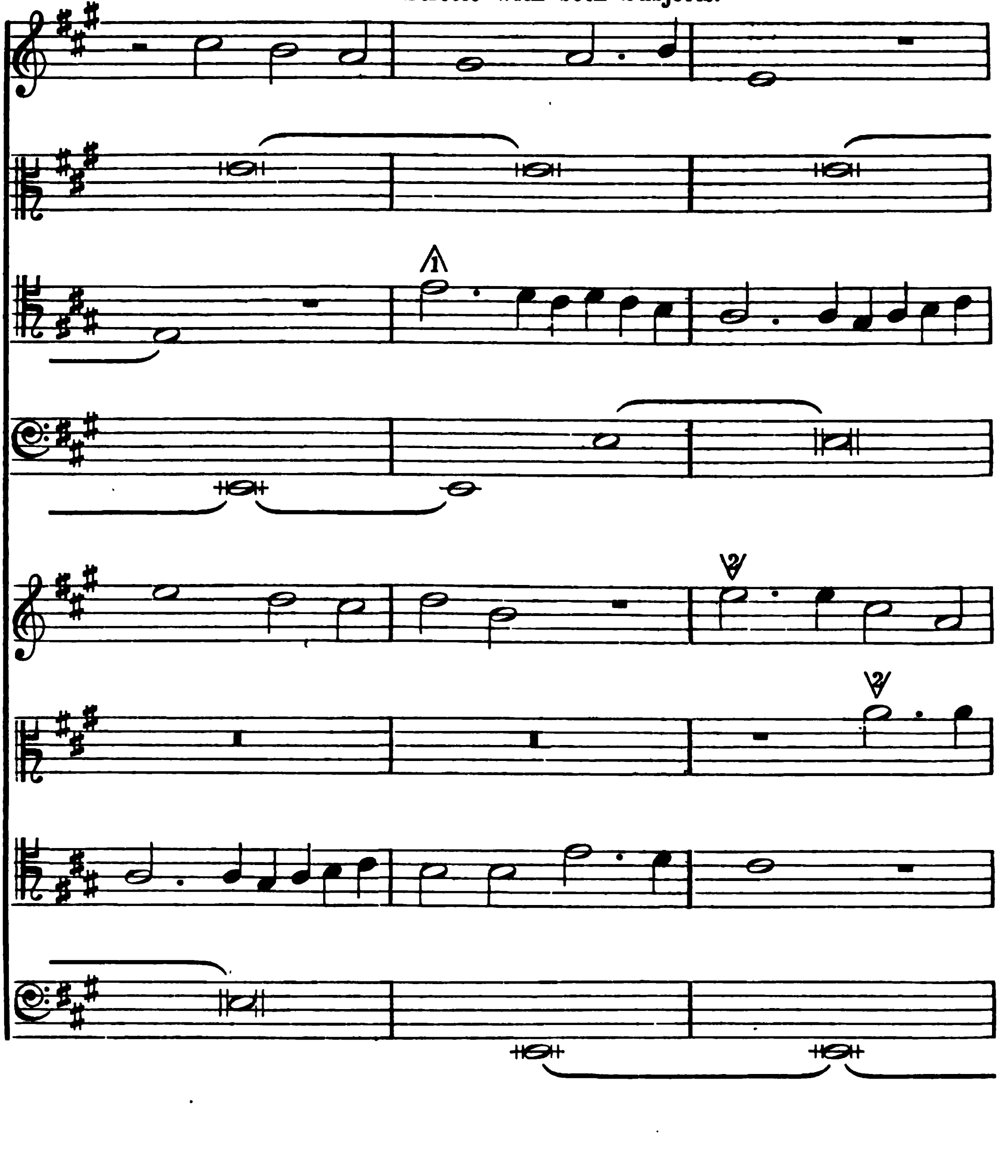


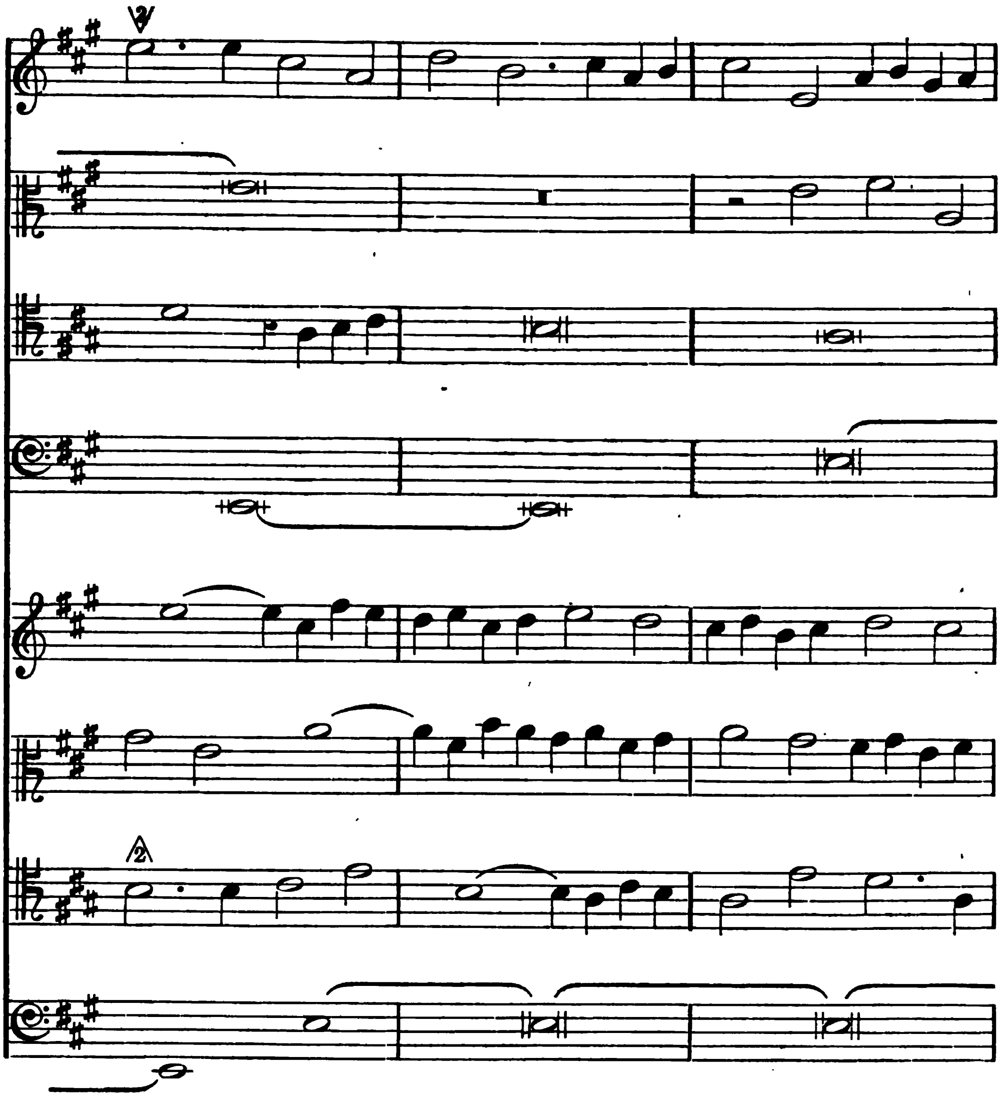
four-part counterpoint are introduced.)



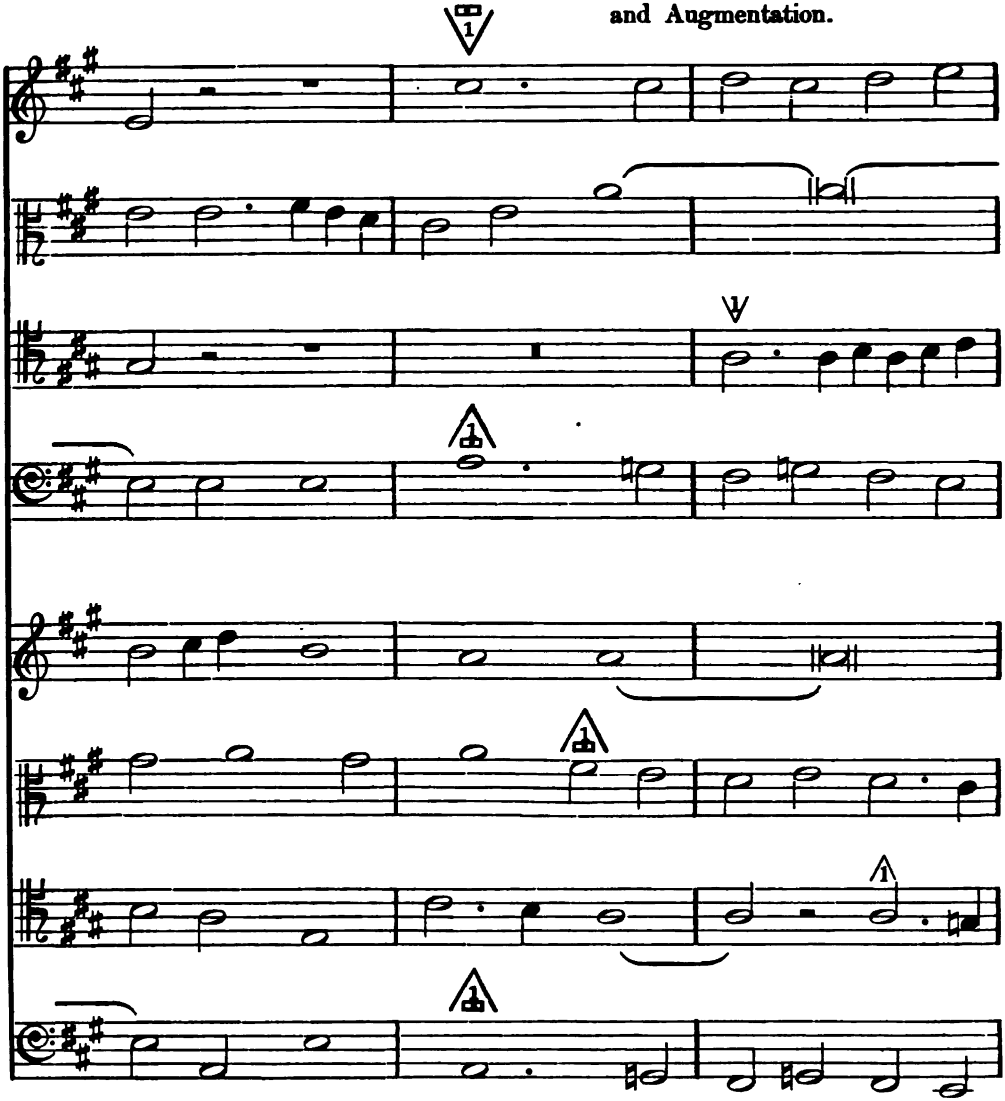

1

Stretto with both Subjects.

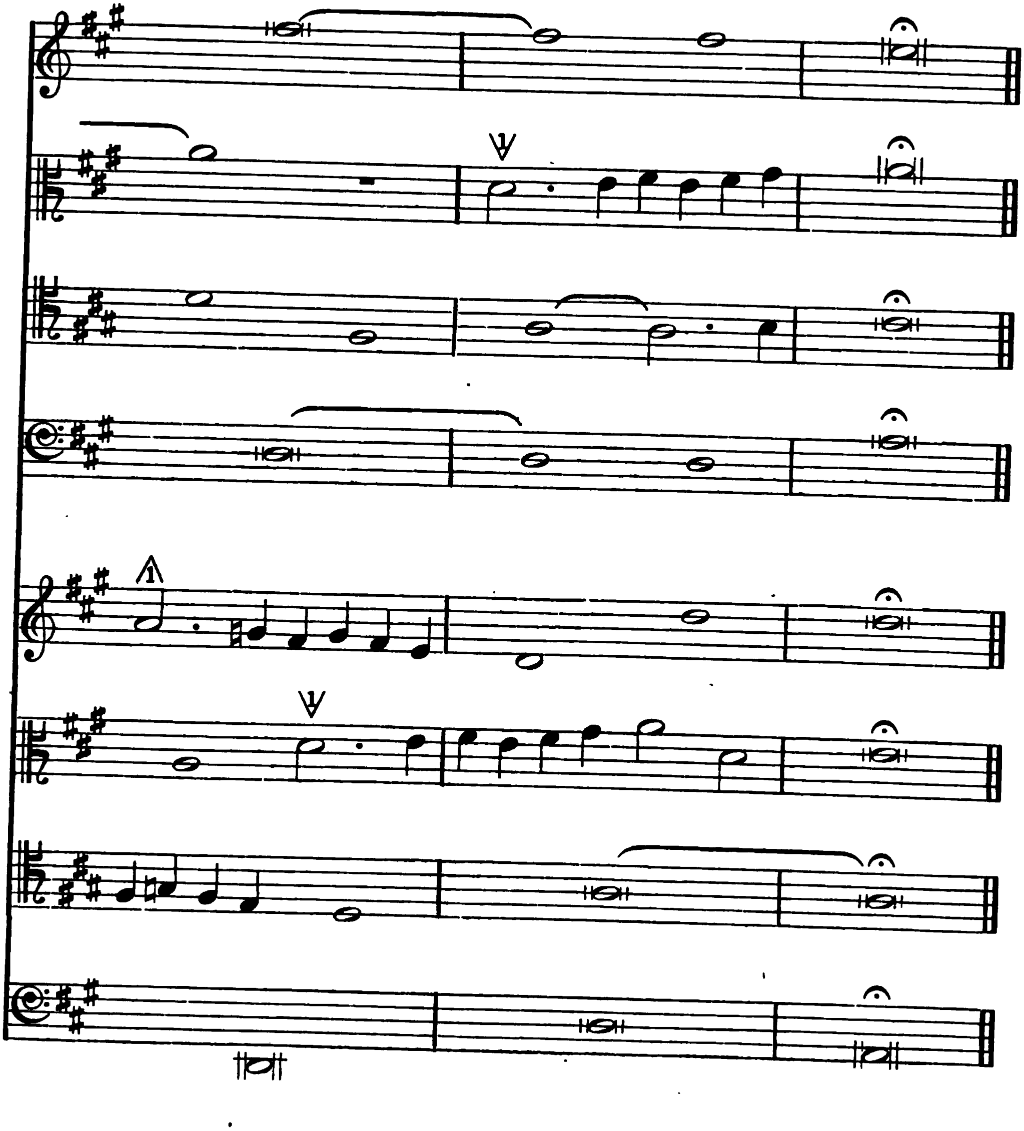



2
2

Coda.—Closest Stretto, by combining Inversion and Augmentation.



The two Basses are here doubled in octaves, to bring out the effect of the inverted augmentation.



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